

# THE ILLUSTRATED LONDON NEWS

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OILED TO KING: THE ANOINTING OF KING GEORGE.

The chief ceremony of a King's hallowing is not so much the crowning as the anointing, whereby he is "sacred," or, as the old phrase went, "oiled (oiled) to King." The King was seated in King Edward's Chair. Then four Knights of the Garter, Earl Cadogan, the Earl of Rosebery, the Marquess of Crewe, and the Earl of Minto, held over his Majesty's head a Rich Canopy of Cloth of Gold. The Dean of Westminster poured oil from the Ampulla into the Spoon, and the Archbishop anointed the King in the form of a cross on the head and the breast and the palms of both hands.—[DRAWN BY CYRUS CUNEO, R.O.I., FROM SKETCHES BY OUR SPECIAL ARTISTS IN THE ABBEY.]

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WITH this issue we present to our readers, as a  
Supplement, a set of beautiful reproductions in  
colour, comprising portraits of their Majesties the King  
and Queen in their Coronation robes, attended by  
the Archbishop of Canterbury, and four natural-colour  
photographs of the State coach. The two portraits  
were painted by Mr. S. Begg, an artist whose name  
needs no introduction to readers of *The Illustrated  
London News*, and whose well-known work in illus-  
trating public scenes and ceremonies is remarkable,  
above all, for the fidelity with which he catches a like-  
ness and an attitude. The fact of the pictures being  
in colours greatly increases their value, of course, not  
only as portraits, but also as historical souvenirs,  
especially in regard to the appearance of their Majesties'  
richly embroidered robes, and the various imperial  
emblems upon them. In a word, it gives all the added  
charm which is conveyed by the word "colour," and  
it enables thousands of those who were not privileged  
to witness the great scene in Westminster Abbey to  
realise something of its gorgeous brilliance, and of the  
regal aspect of the King and Queen on that historic  
occasion. The paintings, of course, had to be done in  
advance of the actual ceremony, in order to give time  
for their reproduction; and we may mention that the  
throne in the picture of the Queen is not the one actually  
used, having been put in merely as a background. It  
should be remembered also that her Majesty did not wear  
the Garter at her crowning. The ribbon was introduced  
by the artist to give additional colour to the picture.

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BY G. K. CHESTERTON.

WHEN this page is printed it will appear as a true and graphic account of the Coronation, by one who did not see it. I am keeping the national festival in the little town of Beaconsfield, where we have a little Coronation of our own; not (I assure you) in a treasonable sense, but in a manner more rustic, local, and perhaps grotesque than would be at all appropriate to the high pageant of the city. We are having things like egg-and-spoon races and sack-races and three-legged races, which would be quite inappropriate as part of the procession. It would never do if I attempted to cross the road impeded by a sack at the very moment when the Household Troops were advancing; or if the Vicar, carefully carrying an egg in a spoon, were in any way entangled in the tramping column of the Sepoys. Feeling, therefore, that London affords no appropriate theatre for our particular way of expressing joy and patriotism, we have decided to do it at home. There is no lack, however, of festive loyalty in the people of Beaconsfield. Beaconsfield would even light the Beacon if it could find any. Unfortunately, there is no Beacon in Beaconsfield, and never was—it is a muddle made by the ignorant people who make maps. The word is really "Beccan." It is our shibboleth against the wicked stranger: if a man says "Beekonsfield" instead of "Bekonsfield," we take him and slay him in the passages of Jordan. But I am straying into matters which, mighty and thrilling as they are, are merely local.

The great ceremonial in London had at least one quality of greatness, that even the plan of it, in popular charts and newspaper anticipations, had something central and significant about it. There was something picturesque and almost epic about the great English town surrounded by wooden walls, like an old English battle-ship. I sometimes wish that London were still built of wood. The objection is that parts of it might be burnt down; but even that might be an advantage: it depends which parts. In any case, the mere legend and rumour of the wooden wall has produced in many rustics like myself this autochthonous appetite for the mere woodenness of wooden erections. Iron and rock too cruelly resist a man, and grass bends too easily before him. The whole queer magic of the tree lies in this: that a man can climb into a tree and that a man can cut it down. It may be (for all I know or care) the origin of tree-worship.

But it is not only this vision of London once more wonderfully wooden that has pleased our rustic imaginations. Another inspiring thought is the small, but very central and significant, circuit of streets through which the procession had to pass. For though it took only a very tiny loop out of the enormous net of the streets of London, it did, by a sort of coincidence, follow a symbolic progress, even if some would call it a progress backwards. It might fancifully be

maintained that the King had really to pass through the streets as if through the centuries, and after moving through the varied atmospheres of many very varied periods of our national polity, to reach at last the ancient place that was the fountain of the ancient English monarchy. The associations that are nearest are those that are most modern, troublesome or trivial; the place eventually reached represents all that was originally meant by a King.

The royal procession left Buckingham Palace, and went up Constitution Hill. Those who are excited about the present political crux and quarrel ought to make plenty of good jokes about that. That complex, but not entirely unpractical compromise which used to be called the British Constitution was only a little while ago a territory that was secure and comfortable, if slightly flat. Few will be prepared to deny that since then Constitution Hill has become a trifle steep. But any such close and contemporary reflections would fade out of the mind of

such masculine clubs turned into feminine clubs without a stir of scandal. I think of the Victorian aesthetes, who did not dress wildly, as in the Quartier Latin, but only absurdly, in certain sorts of top-hat and frock-coat. I do not mean that everyone has walked down Piccadilly with a poppy or a lily, any more than I mean that everyone has been reflecting on the Party System whenever he took a constitutional up Constitution Hill. But I do mean that Piccadilly brings back a singularly strong memory of the nineteenth century, with all its remarkable rationalists, aesthetes, mashers, and moderate reformers; and that a man (especially in the procession) might feel a distinct change as he turned into those older and quieter regions which were already a part of London even in the time of Charles II.

For when the King turned into St. James's Street he turned out of the nineteenth century and into the eighteenth. There is the great ghost of Charles Fox, whose very ghost would be stouter and stronger

than most men's bodies. There is the great trouble of the eighteenth-century England—an aristocracy which believed in democracy. The royal *cortège* passed through this atmosphere of "White's," so profligate in private, so sane in public life; and came within sight of the true national legend, shot up hundreds of feet into the sky as upon a great spurt of water, but standing and solid—Nelson.

But the King had still to pass back through the ages to find his crown. He had to pass by Whitehall; which means all the morbid energy, all the sinister decisiveness of



THE LATEST ADDITION TO THE TREASURES OF NUMISMATICS: THE CORONATION MEDAL STRUCK BY THE ROYAL MINT. REPRODUCED IN ITS ACTUAL SIZE.

The obverse of the medal, which was designed by Mr. Bertram MacKennal, bears a bust of the King wearing the Imperial Crown and the ermine Robe of State, with the Collar of the Order of the Garter and the Badge of the Order of the Bath. To the left is the Orb (one of the Regalia), above a scroll, and to the right below the bust is a laurel branch. On the reverse side of the medal is a bust of Queen Mary wearing her crown, with a rose-branch below. This medal, added to the long list of Coronation medals of British Sovereigns, will now become one of the much-prized treasures of numismatic collections.

PHOTOGRAPH REPRODUCED BY COURTESY OF THE MINT.

the thoughtful Beefeater or Grenadier as he turned into the full sweep of Piccadilly. For Piccadilly is the perfect expression of the great Victorian age of which we are all children. It is not inappropriate to a Coronation, for Queen Victoria really did express in her own personality a certain great epoch of the evolution of England. She was not a mere name such as we give when we talk of a Queen Anne house or a Queen Anne costume. It was not altogether a hyperbole to say that she was the mother of her people, in the sense that all in her time were born under an influence identical with hers. Queen Anne was one thing which everybody forgets—she was a Stuart. Her real affections looked back to her exiled family. But Queen Victoria was really Victorian. She was the friend of Tennyson, the patroness of Broad Church Bishops. She was something infinitely stronger than a despot—she was a symbol. Nobody can argue about symbols; and I (though I love argument) cannot argue about the way in which the whole perspective of Piccadilly makes me think of the grand Victorian compromise under which I was born. There is something about the mere height of it, so conventional and yet so high, that recalls the old compromise that was so formal, and yet in some ways so free. I think of the Savile Club and Mr. Edmund Gosse; I also think of

the seventeenth century. This part of the procession might be called sombre, like the century it recalls. The wooden galleries have a certain gloom; as if there were a verbal association between scaffolds and scaffolds. But the King must go back through time to take his crown from its only tolerable source, a period at least purer than the irreligion of the eighteenth century, or the religion of the seventeenth. And when he had passed Whitehall, he came to Westminster; where, for the first time, there was a talk of certain ancient and common things, such as justice and mercy. He was back at the beginnings of the people; in a world which those who know nothing about it call "medievalism," and those who know something about it call common-sense.

[It is typical of Mr. Chesterton's paradoxical manner that, in describing the historical significance of the route of the Coronation Procession, he has reversed the route actually followed by the King and Queen in their progress from Buckingham Palace to Westminster, making them go by the way they returned. Perhaps this was due to Mr. Chesterton's having celebrated the Coronation, as he mentions, in his rural retreat.—EDITOR.]

GEORGE THE IMPERIALIST AT THE MEMORIAL TO VICTORIA THE GOOD: THE KING SETTING OUT FOR HIS SACRING.

DRAWN BY W. CLARK.



THE BEGINNING OF THE BRILLIANT PROGRESS TO THE ABBEY: THE STATE COACH ABOUT TO ENTER THE MALL.

The King and Queen made their progress to the Abbey by way of the Mall, the new Admiralty Arch, which was thus introduced to public life. Charing Cross, arrived at the Abbey, when the Crown was placed upon his head, when he left the Abbey, and when he had returned to the Palace. The State Coach was drawn by eight of the famous cream horses.

## THE KING - IMPERIALIST AND A TRIBUTE TO IMPERIAL POWER.

PHOTOGRAPH BY ILLUSTRATIONS BUREAU.



AT A DOMINION'S OFFERING: THE STATE COACH AT THE NEW ZEALAND ARCH.

New Zealand's arch caused many admiring comments. It is noteworthy, by the way, that King George's Procession in the Abbey presented a new feature in the carrying of the standards of the Union of South Africa, the Dominion of New Zealand, the Commonwealth of Australia, the Dominion of Canada, and the Empire of India. These did not appear at the Coronation of King Edward VII., imperially minded though that monarch was.

# THE KING AND QUEEN ARRIVING AT THE ABBEY FOR THE CORONATION.

PHOTOGRAPH BY C.N.



AT THE TIME OF THE ROYAL ENTRANCE INTO THE ABBEY CHURCH OF ST. PETER, WESTMINSTER: THE STATE COACH AT THE TEMPORARY ANNEXE.

For the reception of the King and Queen at the Abbey an Annexe in the form of a beautiful mediæval hall had been temporarily erected at the West Entrance. Outside, the hall had been made to correspond in tone with the venerable stones of the Minster itself; within, it was pillared and cross-beamed with oak, hung with stamped leather and tapestries, halberds, pikes, swords, and armour. Along half one side stood a Naval

Guard. Their Majesties reached the vestibule somewhat before the stated time, and, as they passed the threshold, a line of officers, among whom were the Duke of Connaught and Lord Kitchener, lowered their 'swords in salute. In the hall their Majesties were received by the great Officers of State bearing the Regalia, and so passed in procession to the place of their Crowning.

HEADED BY THE GUARDIAN OF THE CROWN WHEN IT IS TAKEN TO THE HOUSE OF LORDS.

DRAWN BY OUR SPECIAL ARTIST, R. CATON WOODVILLE.

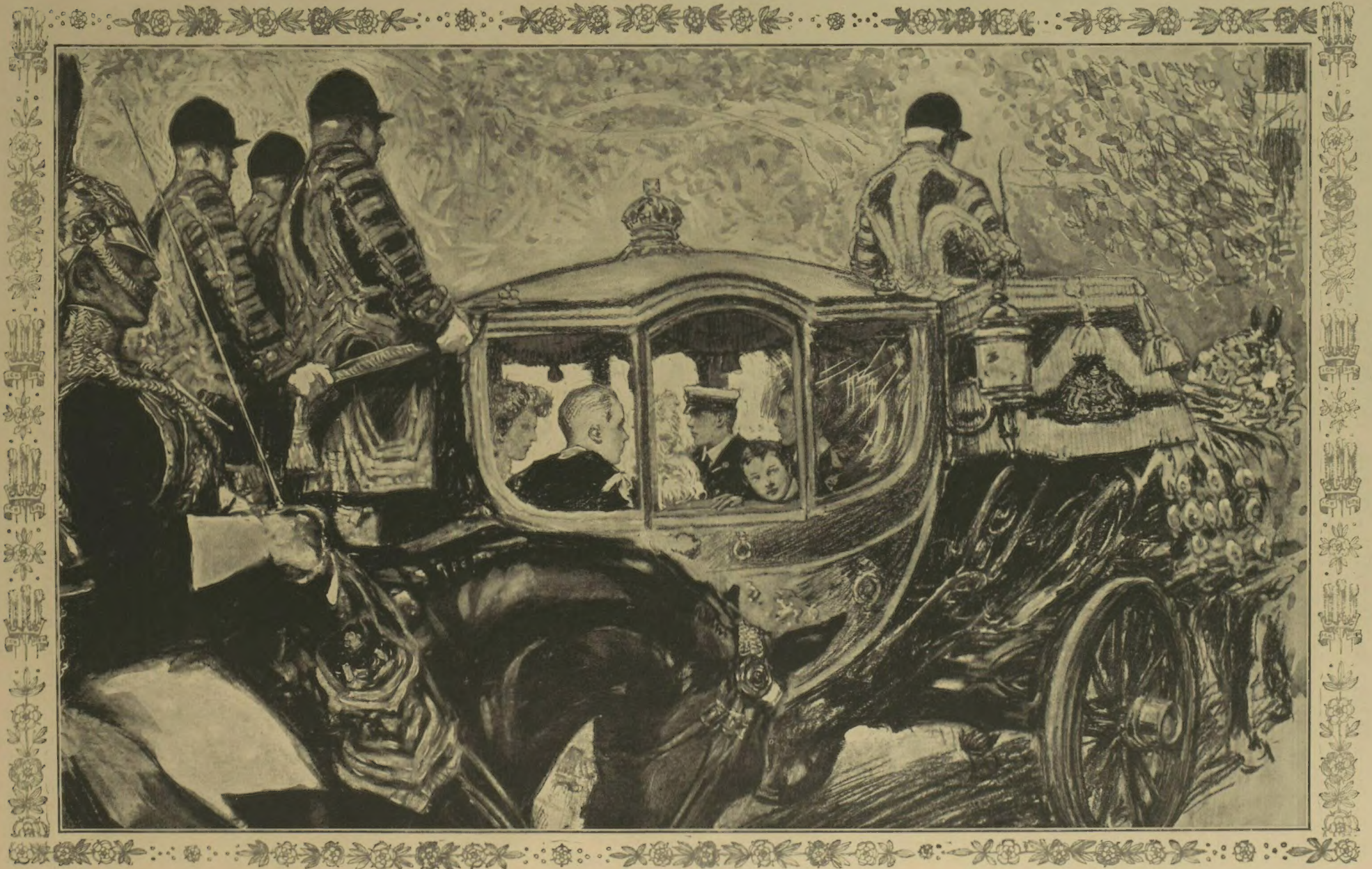


MOST PICTURESQUE FIGURES IN THE CORONATION DAY PROCESSION: THE KING'S BARGE-MASTER AND WATERMEN ON THE RETURN JOURNEY.

The King's Barge-Master and some of his Majesty's watermen formed a most picturesque group in the Coronation Day Procession. Their appearance was of especial interest to those who recalled the fact that when the King's Crown is taken to the House of Lords for the State Opening of Parliament his Majesty's Barge-Master rides on the carriage as Guardian of the Crown, a relic of the days in which it was customary to convey the chief sign of sovereignty by water.

# THE PRINCE OF WALES, HIS SISTER AND BROTHERS, ON THEIR WAY TO THE CORONATION.

DRAWN BY OUR SPECIAL ARTIST, FRANK GILLET.



A SIGHT THAT TOUCHED THE HEARTS OF ALL: THE PRINCE OF WALES, PRINCESS MARY, AND PRINCES ALBERT, HENRY, AND GEORGE DRIVING TO THE ABBEY.

The Prince of Wales, his sister, and Princes Albert, Henry, and George rode in the sixth state landau in the second procession to the Abbey—the one, that is to say, of the Prince of Wales and members of the Royal Family. The young Prince was in his robes as Knight of the Garter; Princess Mary, in white, was on his left; facing them were Prince Albert, in his uniform as a Naval Cadet; and Princes Henry and George in kilts.

# FROM A SKETCH-BOOK IN WESTMINSTER ABBEY.

SKETCHES BY S. BEGG, ONE OF OUR SPECIAL ARTISTS AT THE CORONATION.



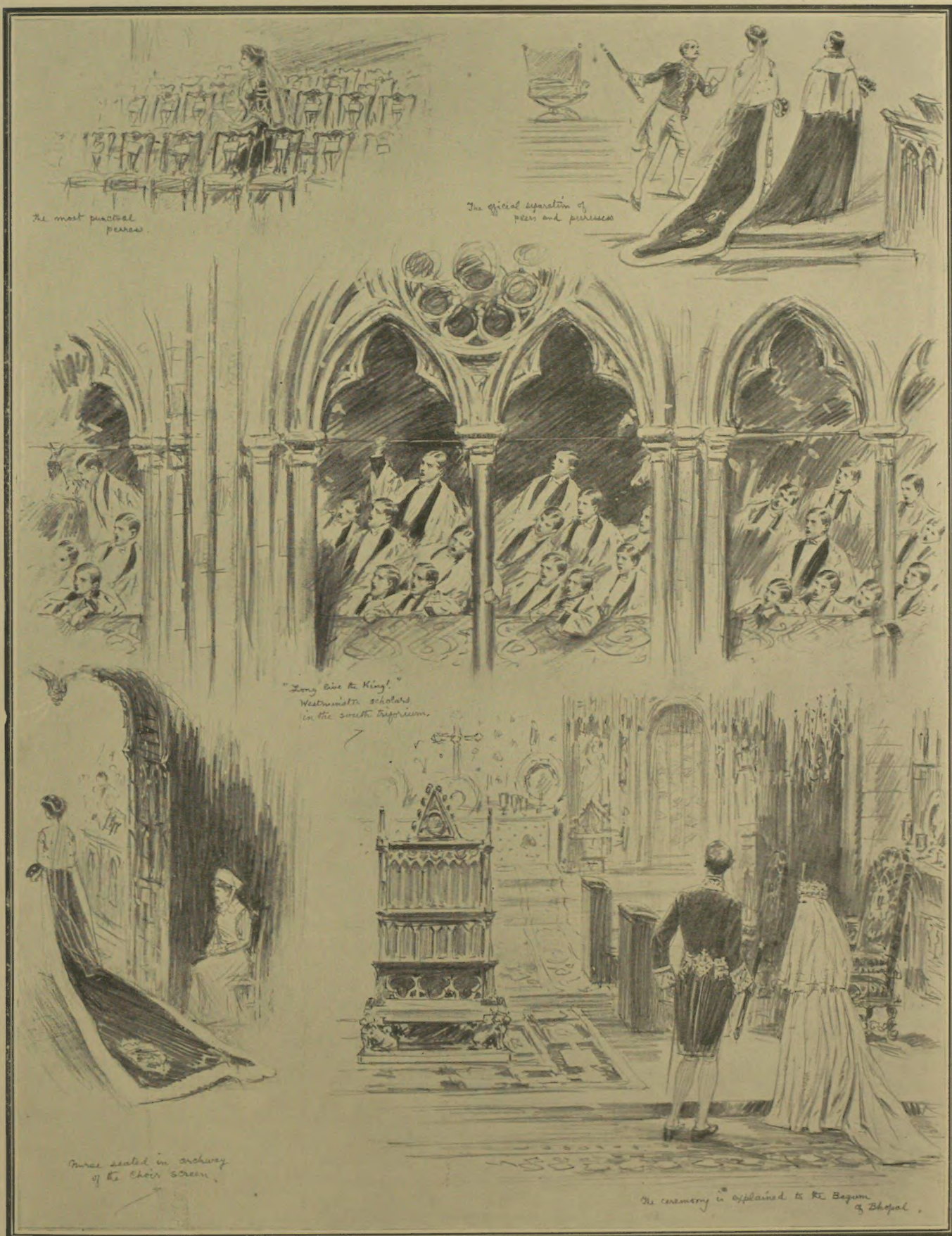
## BEFORE AND DURING THE GREAT SOLEMNITY: THE LIGHTER INCIDENTS OF THE CORONATION IN WESTMINSTER ABBEY.

Sir Frederick Bridge, director of the music for the service, conducted most of the Coronation music, but Sir Walter Parratt, Master of the King's Music, took his place on occasion. The four Duchesses who held the Canopy over the Queen during her Majesty's Anointing did not actually carry the Canopy to its place; it was borne by officials of the Church, and the Peeresses advanced afterwards to hold its supports. It is to be feared that most

of his Majesty's Judges saw very little indeed of the actual ceremony of the Coronation, for the greater number of them were seated on the east side of the North Transept, with their backs to the altar. It would seem that they must have had a good view of the Processions, of the Enthronization, and of the Homage, but of nothing else. The many small Pages in the Abbey were a most picturesque feature of the event.

# FROM A SKETCH-BOOK IN WESTMINSTER ABBEY.

SKETCHES BY S. BEGG, ONE OF OUR SPECIAL ARTISTS AT THE CORONATION.



## BEFORE AND DURING THE GREAT SOLEMNITY: THE LIGHTER INCIDENTS OF THE CORONATION IN WESTMINSTER ABBEY.

The Peers and Peereesses sat apart; the former in the South Transept, facing the thrones, the latter in the North Transept, facing the thrones—the Peers, that is to say, were nearest the King's throne; the Peereesses nearest Queen Mary's throne. Following ancient custom, Westminster scholars were in the Abbey to acclaim the King and Queen, crying "Vivat

Rex Georgius" and "Vivat Regina Maria." There were quite a number of nurses in the Abbey, in their regulation working dress, stationed at various points on duty. One of the most interesting figures of the earlier arrivals was the Begum of Bhopal, who, according to custom, wore a veil which completely concealed her face, and had two slits for the eyes.

# FROM A SKETCH-BOOK IN WESTMINSTER ABBEY.

SKETCHES BY A. FORESTIER, ONE OF OUR SPECIAL ARTISTS AT THE CORONATION.

The Duke of Norfolk as peer of the Realm  
reads the words of homage to the King.

The Homage

The Duke of Cornwall  
reads the words of homage.



A peer kissing the ring on the left cheek of the King.

Princess Mary & Princes Albert, Henry & George gathered  
round the Prince of Wales after the Ceremony.



An artist at work in  
a box behind a  
tomb in the north  
side of the  
altar.



Peers placing their coronets upon their heads  
at the crowning of the Queen.



## BEFORE AND DURING THE GREAT SOLEMNITY: THE LIGHTER INCIDENTS OF THE CORONATION IN WESTMINSTER ABBEY.

The Archbishop of Canterbury paid homage for himself and the other Lords Spiritual. Then came the Prince of Wales and the other Princes of the Blood Royal being Peers of the Realm, and then the other Peers, represented by the senior of each degree. Thus, to take a typical example, the Duke of Norfolk, representing the Dukes, knelt, read the words of homage from a card, then rose, touched the Crown upon his Majesty's head, and kissed the King on the left cheek. When the Peers put on their coronets at the moment of the

King's crowning, the movement was short and sharp. With the Peers, at the crowning of the Queen, it was another matter, and, as it seemed, for some minutes the Peers were adjusting their coronets, with the result that they presented a forest of white-gloved hands and arms in the shape of inverted "v's." After this ceremony was concluded, and while the processions were being formed, Princess Mary and Princes Albert, Henry, and George gathered round the Prince of Wales to chat with him.

## THE GUESTS GATHERING AT WESTMINSTER ABBEY FOR THE CORONATION.

DRAWN BY CYRUS CUNEO, R.O.I., FROM SKETCHES BY W. B. ROBINSON, OUR SPECIAL ARTIST IN THE ANNEXE.



AT THE ABBEY BEFORE THE GREAT SOLEMNITY: THE BRILLIANT SCENE IN THE TEMPORARY ANNEXE.

As for the Coronation of King Edward VII. and Queen Alexandra, a temporary Annexe was set up before the West Door of Westminster Abbey. Through this passed many a great Officer of State, many an official, Heralds, the representatives from all countries, other distinguished guests, Prelates, Peers and Peereses, Princes of foreign lands, Princes and Princesses of the Blood Royal, the Royal Family, and the King and Queen. The scene, it need scarcely

be said, was brilliant in the extreme. The admirably devised Annexe itself, which owes its design to Mr. A. Y. Nutt, the Surveyor to the Dean and Canons of Windsor, who was responsible for the Annexe in 1902, was in the Domestic Tudor style. The walls were hung with sixteenth-century Flemish tapestry, and ornamented with arms and armour from the Tower. Prominent in our Illustration is the Begum of Bhopal in purdah veil with slits for the eyes.

## FIRED AT A SIGNAL FROM A SON OF THE PRIME MINISTER.

DRAWN BY OUR SPECIAL ARTIST, OTTO VON DER WEHL.



A MOST SCIENTIFIC BEACON: THE BONFIRE ON LEITH HILL ABLAZE ON CORONATION NIGHT.

Just before ten o'clock on Coronation night Master Mark Anthony Asquith, the eight-year-old son of the Prime Minister, telephoned to the Crystal Palace the order to fire the rocket that signalled the lighting of all the great bonfires in the Kingdom. Flames shot at once from Shooter's Hill, Hampstead, Hanger Hill, Kingston, Surbiton, and other

eminences, and the colossal pyre on Leith Hill soon answered the summons. This pile was one of the most scientifically constructed, and its "mighty beard of flame" could be seen over many broad acres. In a very short space of time all England was ablaze with bonfires, signalling the glad news from height to height.

## SIGNIFYING THE CITY OF LONDON'S LOYALTY TO THE SOVEREIGN.

PHOTOGRAPH BY SIR BENJAMIN STONE: SUPPLIED BY C.N.



AT TEMPLE BAR, THE CITY'S WESTERN BOUNDARY: THE LORD MAYOR SURRENDERING THE PEARL SWORD TO THE KING.

Following ancient custom, the Lord Mayor presented the Pearl Sword to the King on his Majesty's arrival at the City's western boundary at Temple Bar, saying, "I have the honour to surrender to your Majesty the Sword of your ancient City, with an humble expression of loyal and affectionate attachment to your Majesty's person and Throne of all

its citizens. . . . The King touched the hilt of the weapon, as sign that he wished it left in the City Father's hands. Then the Lord Mayor, remounting, rode in front of the Sovereign's personal escort, from Temple Bar to London Bridge, bearing the Sword. On the previous day the Lord Mayor had attended in Westminster Abbey, bearing the Crystal Mace

# INDIA AND CANADA SHOULDER TO SHOULDER IN THE ROYAL PROGRESS; AND ROYAL ARTILLERY IN THE PROCESSION.



OUR GREATEST DOMINION AND OUR GREATEST DEPENDENCY SIDE BY SIDE: NORTH-WEST MOUNTED POLICE (CANADA) AND INDIAN TROOPS IN DOUBLE FORMATION NOT TO DELAY THE KING'S CARRIAGE.

A pleasantly symbolical unheard-of effect was seen in Queen Victoria Street during the passage of the Royal Progress. In order to facilitate the advance of the State Carriage, the Indians and the North-West Mounted Police were ordered to ride in parallel columns.

The people recognised with delight that it contained a happy Imperial augury. The greatest Dependency and the greatest Dominion, East and West, were seen marching shoulder to shoulder, thus anticipating a meeting which Kipling postponed till the Day of Judgment.

ILLUSTRATION BY NISHT AND CENTRAL.



THE GUNNERS IN THE SECOND DAY'S PROGRESS: ROYAL ARTILLERY PASSING THE NATIONAL GALLERY.

The Artillery always provide an excellent and popular spectacle, for their suggestion of tremendous power held in reserve appeals to the imagination of the crowd. This arm of the service provided an incident at Temple Bar. The arch seemed too narrow for two guns

abreast, and an officer prepared to drive one each side of the Griffin. A staff officer, however, intervened, and the guns went through two abreast, with only an inch or two to spare. This impromptu proof of the artilleryman's proverbially splendid driving was heartily cheered.

GRATA BY ILLUSTRATION BUREAU.

# IN THE ROYAL PROGRESS: FIGURES MUCH NOTED BY THE PEOPLE.

PHOTOGRAPHED BY THE LONDON NEWS.



1. THE MAHARAJAH HOLKAR OF INDORE AND THE AGA KHAN

3. THE SULTAN OF KEDAH.

4. SIR WILFRID AND LADY LAURIER.

6. THE LORD MAYOR CARRYING THE PEARL SWORD IN STATE

2. THE THAKOR SAHIB OF GONDAL AND THE THAKORE-SAHIBAH OF GONDAL

5. SIR J. G. WARD AND GENERAL BOTHA

SIR E. P. MORRIS AND LADY MORRIS

Most notable figures in the Royal Progress were the Maharajah Holkar of Indore and the Aga Khan, the Thakor Sahib of Gondal and his wife, the Sultan of Kedah, Sir Wilfrid Laurier, Prime Minister of Canada, and Lady Laurier; General Botha, Prime Minister of the Union of South Africa; Sir J. G. Ward, Prime Minister of New Zealand, and Lady Ward; Sir E. P. Morris, Prime Minister of Newfoundland, and Lady Morris; Mr. A. Fisher,

Prime Minister of Australia, and Mrs. Fisher; Sir J. Anderson, representing the Eastern Colonies; Sir S. Olivier, representing the West Indian Colonies; Sir A. C. K. de-Harman, representing the Mediterranean Colonies; Sir E. J. van Tienen, representing Fiji and the Western Pacific; Sir W. Egerton, representing the West African Colonies and Protectorate; and Sir A. Sharpe, representing the East African Protectorates.

## MILITARY CHIEFS OF BRITAIN; AND SOLDIERS OF THE EAST.

PHOTOGRAPHS BY ILLUSTRATIONS BUREAU.



SOLDIERS OF THE ORIENT: INDIAN OFFICERS PASSING THE NATIONAL GALLERY.



FAMOUS FIELD-MARSHALS IN THE ROYAL PROGRESS: LORD ROBERTS, SIR EVELYN WOOD, AND SIR JOHN FRENCH (INSPECTOR-GENERAL OF THE FORCES) PASSING THE NATIONAL GALLERY.

A most enthusiastic welcome awaited the group of Field-Marshals in the Royal Progress of June 23. The martial figures of Lord Roberts, Sir Evelyn Wood, and Sir John French aroused many stirring memories of battles long ago, and the people were not slow to let the three great soldiers know that their services to the Empire are well remembered. The group

of Indian officers also made a great impression on the crowd, whose welcome was so hearty that at last it even moved the splendid Oriental warriors to relax something of their native impassivity and to come as near giving an answering smile as their superbly imperturbable gravity would permit.

## IN THE STREET OF ADVENTURE: THE HEART OF NEWSPAPER LAND.

PHOTOGRAPH BY C.N.



### IN THE LONDON JOURNALISTS' HEADQUARTERS: THE KING AND QUEEN IN FLEET STREET ON THE DAY OF THE ROYAL PROGRESS.

In Fleet Street, of course, their Majesties were in the very heart of newspaper land, the quarter devoted more especially to the Press which deals in news, as distinct from the magazines or periodicals. Nowhere in London is to be found a quicker and more articulate loyalty, a fact which has been patent in every paper, of whatever political colour, during the

recent celebrations. In Fleet Street the King and Queen had all around them the men who record their Majesties' daily proceedings, and who, without boasting, may perhaps be said to do more than any other class of the community to lead and foster patriotism and loyalty among the people, which largely takes its ideas from the Press.

## OVER THE RIVER OF PAST PAGEANTS: ON LONDON BRIDGE.

PHOTOGRAPH BY SPOTT AND GENERAL



THE ENTRY INTO SOUTH LONDON: THE KING AND QUEEN DRIVING ACROSS LONDON BRIDGE.

Two reflections were suggested by the sight of their Majesties' carriage crossing London Bridge in the Royal Progress on Friday. One was the striking contrast between the appearance of the bridge on that occasion and the aspect which it usually wears. It is, of course, the main entrance into the City for vehicles and pedestrians from the south side of the

Thames, and on ordinary days it is thickly crowded with busy work-a-day folk. On Friday it looked leisurely and open. At the City end was a triumphal arch, and from the bridge itself the general public was excluded. The other thought which the procession prompted was the recollection that in old days the Thames was a river of pageants.

# THE LOYALTY OF SOUTH LONDON: PRESENTING THE ADDRESS.

PHOTOGRAPHS BY L.N.A. & CO. ST. JAMES AND GENDERS



1. THE OFFICIAL SIDE OF SOUTH LONDON'S LOYALTY TO THE CROWN: THE PRESENTATION OF THE ADDRESS TO THE KING

The South London boroughs showed their loyalty by presenting an address to the King during his Royal Progress on June 23. The presentation, which came from the boroughs of Battersea, Deptford, Lewisham, Southwark, Bermondsey, Greenwich, Wandsworth, Camberwell, Lambeth, and Woolwich, was made at a stand in front of the Passmore Edward Library in the Borough Road. The Mayor of Southwark made the presentation, to which the King

2. THE PRESENTATION OF THE ADDRESS FROM THE TEN BOROUGHES ON THE SOUTH SIDE OF THE THAMES: A GENERAL VIEW OF THE PROCEEDINGS

graciously replied. Beside the Mayor were the Mayors and other representative officials of all the boroughs, and on the stand were a large number of invited guests. At the close of the ceremony, which lasted about five minutes, the Mayress of Lambeth, on behalf of all the other Mayresses of South London, was honoured by the Queen's acceptance of a bouquet from her hands.

# THE FINAL MOMENTS OF THE CORONATION CEREMONIES IN LONDON: THEIR MAJESTIES' RETURN TO THE PALACE.



THE CLOSE OF LONDON'S PART IN THE PAGEANTS OF CORONATION WEEK: THE STATE CARRIAGE ENTERING THE GATES OF BUCKINGHAM PALACE AT THE END OF THE ROYAL PROGRESS.

With the entry of the State Carriage containing the King and Queen through the gates of Buckingham Palace, on their return from the Royal Progress on the day following the Coronation, London's part in the public ceremonies of that memorable week came to an end. As the royal carriage, laden with bouquets presented on the route, wheeled round the Victoria Memorial towards the Palace, volleys of cheers broke from the crowds in the Mall, and after it had disappeared through the archway the guns in the Park announced that the

King and Queen were once more under their own roof. But the people had not yet had their last glimpse of their rulers at Coronation time, for presently the King and Queen appeared on the balcony of the Palace and smilingly acknowledged the tremendous cheers with which they were greeted. An hour or two later they made a second appearance accompanied by all their children, and the welcome they received was, if possible, still more enthusiastic. So the great pageant ended on a happy note of domesticity.

PHOTOGRAPH BY C.N.

# The Coronation State Coach: Natural-Colour Photographs.



1. USED BY THE KING, AND QUEEN ON THE DAY OF THEIR CORONATION: THE FAMOUS STATE COACH.

2. PANELS BY CIPRIANI: THE PAINTINGS ON THE NEAR SIDE OF THE STATE COACH.

The State Coach used by the King and Queen on the day of their Coronation was designed by Sir William Chambers, the well-known eighteenth-century architect who reconstructed the House in 1775, and reflects his taste in decoration, which was particularly Oriental.

Walpole described it as "a beautiful object, though crowded with improprieties." The bill for it came to £8000, but was taxed and reduced by nearly £500. Sir William, born at Stockholm in 1726, was teacher of architectural drawing to George III. before his accession.

## Designed by Chambers; with Panels by Cipriani: The State Coach.



1 BY NATURAL-COLOUR PHOTOGRAPHY: THE STATE COACH USED BY THE KING AND QUEEN ON THE DAY OF THE CORONATION.

2. PANELS BY CIPRIANI: THE PAINTINGS ON THE OFF SIDE OF THE STATE COACH.

Giovanni Battista Cipriani, the Florentine artist who painted the panels for the State Coach—as he did those for the Lord Mayor's State Coach—was born in 1727, and came to England with Sir William Chambers in 1755. He took part in the institution of the Royal Academy,

and designed the Academicians' diplomas. He is best known by his drawings as engraved by Bartolozzi, but it should be remembered also that he repaired the Verrio paintings at Windsor and the Rubens pictures at Whitehall. Four of his works are on the ceiling of the Royal Academy



In her Coronation Dress and Train: Queen Mary in the Robes She Wore for her Crowning.

The Queen's dress, a white satin Princess gown, had front and back panels thickly embroidered in bright and dull gold. The emblems upon it were the Rose of England, the Shamrock of Ireland, the Thistle of Scotland, the Lotus of India and the Star of India. At the foot of the skirt was a waved effect, representing the sea which surrounds the Empire, and a cable linking oak leaves and acorns, to signify the linking of Great Britain with her Colonies. Her Majesty's train, of royal purple velvet, had upon it the Rose, the Shamrock, and the Thistle, growing up from a thick root of interlaced stems.

The main stem of Roses, Shamrocks, and Thistles was surmounted by the Queen's cypher and Royal Crown. The solid design of one and a-half yards tapered off to a point. The upper part of the train was powdered with Roses, Thistles, and Shamrocks. The border was of oak leaves and acorns, with badges of England, Scotland, and Ireland in oak wreaths at the foot of the train. The remarkably beautiful embroidery both of the dress and the train was executed by that admirable and charitable institution, the Ladies' Work Society, and may be taken as typical of the perfection of its work.



### In his Imperial Mantle and Wearing the Armilla: King George in his Coronation Robes.

The Imperial Mantle, or Pall, worn by King George at his Coronation, was that worn by King George IV, at his Coronation. This is of the finest cloth-of-gold, and has woven upon it the badges of England, Scotland, and Ireland. It has a fringe of gold threads. On the Armilla, or Stole, at each end of which are the Red Cross of St. George on a white ground and the Eagle typifying Empire, are the Lotus of India, emblems of the British Dominions Beyond the Seas, the Rose, the Shamrock, the Thistle, and the Welsh Dragon. The Girdle is of plain cloth-of-gold. Armilla and Girdle were

accepted by his Majesty from the Worshipful Company of Girdlers. It need scarcely be pointed out that the Armilla worn by the King is of especial interest as having upon it for the first time emblems of the British Dominions Beyond the Seas. King Edward VII., it will be remembered, had the now meaningless *Fleurs-de-Lis* (formerly emblematic of the long-departed sovereignty of England over part of France) replaced by the Lotus of India on his Imperial Mantle; King George, with the design for his Armilla, has gone an excellent and most significant step further.

FROM THE PAINTING BY S. Begg.

## AS THEY SHOWED THEMSELVES TO THE PEOPLE AFTER THE CORONATION.

PHOTOGRAPH BY W. AND D. DOWNEY.



ROBED AND WEARING THEIR CROWNS: THE KING AND QUEEN IN CORONATION DRESS.

The first robe worn by the King at his Coronation was the Royal Crimson Robe of State. During the service, the Colobium Sindonis, the Supertunica or close pall of cloth of gold, the Girdle, the Armill, and the Robe Royal or pall of cloth of gold, were placed upon him. Finally, after the ceremonies, he left wearing his Robe of Purple Velvet and the Imperial

Crown. The Queen wore the same robe throughout. The photograph shows the King in the Robe of Purple Velvet, and wearing the Imperial Crown; and the Queen in her Coronation dress, and wearing her Crown. So garbed, their Majesties showed themselves to the people at the end of the first day's procession, standing upon the balcony of Buckingham Palace.

# "GOD SAVE THE KING!" THE CORONATION OF KING GEORGE WITH THE HISTORIC CROWN OF ST. EDWARD.

DRAWN BY S. BEGG, ONE OF OUR ARTISTS IN WESTMINSTER ABBEY.



THE MOMENT BEFORE THE TRUMPETS SOUNDED AND THE GREAT GUNS AT THE TOWER WERE SHOT OFF: THE ARCHBISHOP OF CANTERBURY CROWNING THE KING.

After the King had been anointed and had had put upon him the Colobium Sindonis, the Supertunica, the Girdle, the Sword, the Robe Royal, and the Armills, had had his heels touched with the Spurs, and had received the Orb, the Ring, the Royal Sceptre, and the Sceptre with the Dove, the Archbishop of Canterbury, taking St. Edward's Crown, placed it reverently upon his Majesty's head: at the sight whereof the people cried "God save the King," the Peers and Kings of Arms put on their coronets, the trumpets sounded, and the great guns at the Tower were shot off. Then the Archbishop said: "God crown you with a Crown of glory and righteousness, that by the ministry of this our benediction, having a right faith and manifold fruit of good works, you may obtain the Crown of an everlasting kingdom by the gift of Him whose kingdom endureth for ever." A few moments after the King had been crowned with St. Edward's Crown, that crown was removed, and his Majesty placed on his head the Imperial Crown. After that followed the presentation of the Bible, the Benediction, the Inthronization, and the Homage. Then came the Coronation of the Queen, with its attendant ceremonies.

# CORONATION NIGHT IN LONDON'S FINEST HIGHWAY; AND A STREET OF WEALTH.

ILLUMINATIONS IN PICCADILLY AND IN LOMBARD STREET.



1. THE HOME OF THE BEARER OF THE QUEEN'S CROWN AND HER MAJESTY'S MISTRESS OF THE ROBES: DEVONSHIRE HOUSE.

Festoons of amber-coloured electric lights were hung between the Venetian masts in Piccadilly from Hyde Park Corner to St. James's Street. This scheme was simple, but it formed an excellent foil to the elaborate devices on the clubs and private houses. Apsley House was outlined with little five-pointed electric stars, and on Devonshire House, the residence of the Duke who bore the Queen's Crown at the Abbey, and of the Duchess who is Mistress of the Robes, appeared an illuminated crown, flanked



2. LIT UP IN HONOUR OF THE CORONATION OF THE KING AND QUEEN: IN LOMBARD STREET, A CENTRE OF THE NATION'S WEALTH.

by the initials "G. M." The crown rested on the famous ironwork gates, brought some years ago to Piccadilly from Chiswick House. The upper part of the gate was also outlined in light. In Lombard Street, a centre of the nation's wealth, floral festoons threw into relief an interesting daylight decoration—the reproductions of the ancient signs of Lombard Street traders. This interesting scheme of decoration was devised for the Diamond Jubilee of Queen Victoria, and was revived on the present occasion.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER.

# THE WORLD'S LARGEST LINER IN A CORONATION ILLUMINATION SCHEME: A FINE DISPLAY.

DRAWN BY OUR SPECIAL ARTIST, CECIL KING.



THE ILLUSTRATED LONDON NEWS, JULY 1, 1911-12

LIT WITH A COLOSSAL EMBLEM OF THEIR LINE: THE ILLUMINATIONS OF OCEANIC HOUSE, THE OFFICES OF THE WHITE STAR COMPANY.

Among the most striking schemes of illumination in the West-End were those on the offices of the great shipping and railway companies in the neighbourhood of Trafalgar Square. Particularly notable was Oceanic House, in Cockspur Street, the White Star Line's building. In addition to 3000 electric lamps, mostly green, it had an enormous white star, thirty feet in diameter, at the top, and over the

entrance a model of the company's new liner, the "Olympic," which is the largest vessel in the world. It will be remembered that the "Olympic" recently made her maiden voyage across the Atlantic from Southampton to New York, which she accomplished in five days, sixteen hours, and forty-two minutes. The voyage was a complete success, the "Olympic" showing herself remarkably steady and seaworthy.

# "RECEIVE THE CROWN OF GLORY, HONOUR, AND JOY." THE CORONATION OF KING GEORGE'S GRACIOUS CONSORT.

DRAWN BY CYRUS CUNEO, R.O.I., FROM SKETCHES BY OUR SPECIAL ARTISTS IN WESTMINSTER ABBEY.



AFTER THE ANOINTING OF THE QUEEN: THE ARCHBISHOP OF CANTERBURY PLACING HER MAJESTY'S CROWN UPON HER HEAD.

Compared with the Coronation of the King, the crowning of the Queen was a comparatively short, though impressive, ceremony. Her Majesty was anointed kneeling at a faldstool set between the steps of the altar and King Edward's Chair, four Peeresses holding a pall of cloth of gold over her. Next she received the Ring, and finally the Crown, which was set upon her head by the Archbishop, the Peeresses at the same time putting on their coronets. Crowning her

Majesty, the Archbishop said: "Receive the Crown of Glory, Honour, and Joy; and God, the Crown of the Faithful, who, by our episcopal hands (though unworthy) doth this day set a crown of pure gold upon your head, enrich your royal heart with His abundant grace, and crown you with all princely virtues in this life, and with everlasting gladness in the life that is to come." Then the Archbishop put the Sceptre into the Queen's right hand, and the Ivory Rod into her left hand.

"LET THE ANOINTING WITH THIS OIL INCREASE YOUR HONOUR": THE QUEEN'S CORONATION.

DRAWN BY A. FORESTIER, ONE OF OUR SPECIAL ARTISTS IN WESTMINSTER ABBEY.



THE ANOINTING OF QUEEN MARY DURING THE GREAT SOLEMNITY: HER MAJESTY BENEATH THE RICH PALL OF CLOTH OF GOLD HELD OVER HER BY FOUR DUCHESSES.

After the King had been anointed and crowned, and after homage had been done to him, the ceremony of the Queen's Coronation took place at a faldstool set before the altar between the steps and King Edward's Chair. Her Majesty knelt, and the four Duchesses appointed for the service held over her a rich pall of cloth of gold. Then the Archbishop poured the holy oil upon the crown

of her head, saying, "In the name of the Father, and of the Son, and of the Holy Ghost, let the anointing with this Oil increase your honour, and the grace of God's Holy Spirit establish you, for ever and ever." Then her Majesty received the Queen's Ring, was crowned, and had put into her right hand her Sceptre with the Cross, and into her left the Ivory Rod with the Dove.

THE KING AND QUEEN PHOTOGRAPHED IN WESTMINSTER ABBEY DURING THE CORONATION CEREMONY:  
THEIR MAJESTIES IN THEIR CHAIRS OF ESTATE; AND THE ROYAL BOX.



"THE KING IS SET TO BE THE LEADER OF HIS PEOPLE IN THE SERVICE OF GOD AND MAN . . . THIS IS, INDEED, A KINGLY LIFE. PRAY WE THAT GOD MAY GIVE THE KING HIS GRACE TO LIVE IT. AT HIS SIDE HE WILL HAVE THE HELPMET OF ANOTHER MINISTRY": THE KING AND QUEEN LISTENING TO THE CORONATION SERMON.

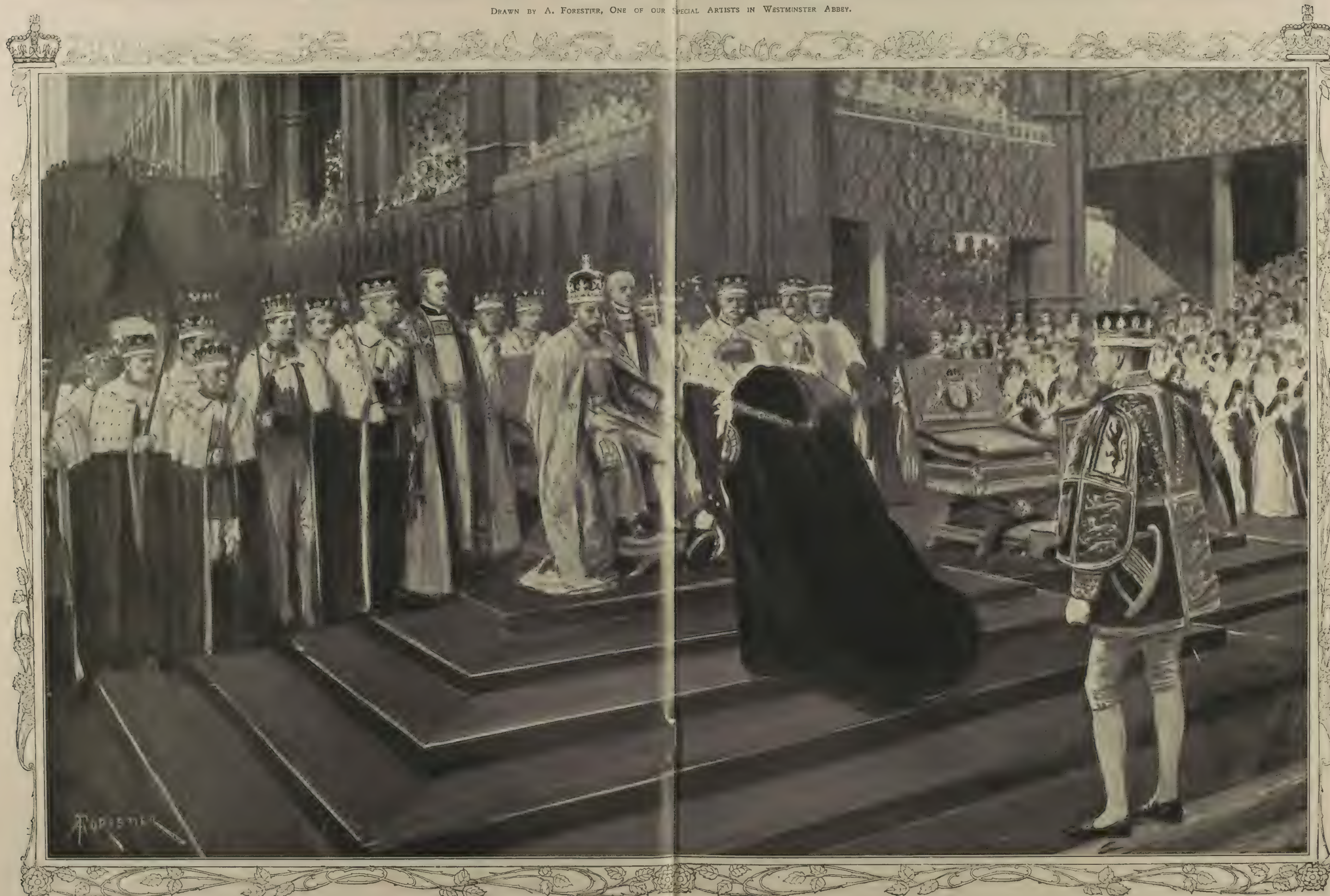
During the sermon his Majesty wore his Cap of State of crimson velvet turned up with ermine, and sat in his Chair of Estate at the south side of the altar before the royal box. The Archbishop of York, standing in the Cranmer pulpit, took as his text "I am among you as he that serveth." In the course of the sermon his Grace said: "The King is set to be the leader of his people in the service of God and man. He is the servant of God. . . . This is indeed a kingly life. Pray we that God may give the King His grace to live it. At his side he will have the helpmeet of another ministry—of one who will uphold before the people the high and happy traditions of a Christian home." In the photograph (in the front row of the royal box, reading from left to right) are Princess

Mary, Prince Albert, Prince Henry, Prince George, the Princess Royal, Princess Christian, Princess Louise (Duchess of Argyll), and Princess Henry of Battenberg; in the next row (from left to right) are the Duchess of Connaught, the Duchess of Albany, Princess Patricia and Princess Alexander of Teck. On the King's right (from left to right) are the Duke of Beaufort, bearing Curtana; Lord Roberts, bearing the Second Sword; and Lord Beauchamp, bearing the Sword of State. On his Majesty's left is one of his supporters, the Bishop of Bath and Wells. On the Queen's right is one of her supporters, the Bishop of Oxford; and on her left her other supporter, the Bishop of Peterborough. Behind her chair are her Train-bearers and the Duchess of Devonshire, Mistress of the Robes.

PHOTOGRAPH BY SIR BENJAMIN STONE; SUPPLIED BY C.N.

# THE PRINCE OF WALES BECOMES THE LIEGE MAN OF LIFE AND LIMB OF THE KING HIS FATHER.

DRAWN BY A. FORESTIER, ONE OF OUR SPECIAL ARTISTS IN WESTMINSTER ABBEY.



"FAITH AND TRUTH I WILL BEAR UNTO YOU, TO LIVE AND DIE, AGAINST ALL MANNER OF FOLKS": THE PRINCE OF WALES DOING HOMAGE TO THE KING AT THE CORONATION.

The Prince of Wales was the first layman to do homage to the King after his Coronation: he followed the Archbishop, who did homage for the Lords Spiritual. Taking off his coronet, the Prince knelt down before his Majesty's knees, the rest of the Princes of the Blood Royal, being Peers of the Realm, kneeling in their places and pronouncing the words of homage after the young Prince, who said: "I, Edward, Prince of Wales, do become

your liege man of life and limb, and of earthly worship: and faith and truth I will bear unto you, to live and die, against all manner of folks." Then the Prince touched the Crown on the King's head and kissed his Majesty's left cheek, the Princes of the Blood Royal doing the same. The King returned his son's kiss, kissing him on both cheeks and also caressing his hand. His Royal Highness wore his robes as Knight of the Garter.

## THE ITALIAN NAVY'S NEW SEA-GOING SUBMERSIBLE: THE LAUNCH OF THE "VELELLA"

The boat left the launching-slip fully complete and ready for sea, and immediately after taking the water she went for a cruise in the Gulf of Spezia.

It is interesting to note that Signor Laurenti's first submarine for the Italian Navy, the *Delfino*, was launched so long ago as 1890—that is to say, ten years before any submarines were launched in the British Navy, and very shortly after the first French submarines. She was not, however, taken over by the Italian Government until 1895. The *Delfino* is of 107 tons submerged displacement, with a maximum above-water speed of 9 knots. In the year 1902 she was fitted with petrol engines, instead of the steam engine she originally had. The radius of this boat is only

only six submarines, all told. The waters of the Adriatic are singularly suitable for submarine warfare. A point of some strategical interest is that, whereas Italian submarines used to be built at Venice, they are now built at Spezia. That is to say, the factory has been moved to the maximum distance away from possible Austrian attack upon it. During the existence of the Triple Alliance, another war between Austria and Italy seems improbable enough. Nevertheless, the naval programme of either Power is always governed by

what the other is doing, and so the advantage taken by Italy of her peculiar geographical formation is worthy of attention. The speed with which the *Velella* has been built in time of peace and without any special pressure indicates the enormous number of submarines which could be turned out if necessary in time of war. This fact is necessarily bound to make any submarine factory as much an objective to the enemy almost as a submarine base would be. At the present day the displacements of submarines are rising everywhere, and in a much greater ratio than those of *Dreadnoughts*. The exact displacement of some submarines resembles the horse-power of a motor-car; i.e., there is a good deal of "nominal" about it.

Putting aside a Russian "submarine cruiser," of over 3000 tons, which appears to be nothing more than the project of some enthusiastic inventor, we have the solid fact that both England and France are building boats verging on a thousand tons.

Whether such submarines are wise or not is a moot point. Up till now the submarine has been limited in size to allow of its being a "one-man-handle-it" craft. Increase of bulk means that the immediate control of one man over everything will no longer be possible, and that, instead of being driven like a

motor-car, a submarine will have to be driven like any other ship. In the opinion of some experts, this is extremely undesirable; but no other way of increasing sea-keeping ability has presented itself, except in the form of the project of Signor Laurenti, the designer of the *Velella*. He has proposed doing away altogether with the heavy accumulators for submarine navigation, and the substitution of compressed air manufactured by the exhaust of the surface oil-engines. Should this system

THERE has just been launched from the Fiat-San Giorgio yard at Muggiano in the Gulf of Spezia, the first of a new class of submersibles for the Italian Navy. She has been named the *Velella*.

Italian submarines are particularly interesting on account of the great differences which exist between them and our own. Our boats are without any water-tight compartments whatever, whereas the Laurenti design gives eight. In British boats, which are all developed from the American Holland type, compartments are avoided on the ground that they make getting about inside the boats difficult. In the Italian idea it is held that any such difficulties are immaterial compared with the additional safety which compartments afford.

It will be remembered that, in the recent German submarine disaster, compartments (which are also fitted to German types) are said to have been instrumental in allowing of the escape of the majority of the crew.

In addition to compartments, Italian boats are characterised by the fact that, for surface navigation, their diving-rudders can be withdrawn completely inside the hull. In these days when submarines make extended cruises, that is a very considerable advantage. The early submarines were merely intended for harbour-defence, whereas to-day the Swedish *Hvalen*, a 180-ton boat of the Laurenti type, recently did the entire trip from Spezia to Stockholm under her own power and without any escort! This is the longest unescorted voyage ever taken by a submarine, but likely enough to be an everyday event ere long.

The *Velella* was laid down on June 6, 1910. She is of 245 tons surface displacement, and 300 tons submerged displacement—that is to say, about the same as our "C" class. Her length over all is 148 feet, her beam 15 feet. Our "C" class are all about the same length; but distinctly narrower. The *Velella*'s above-water speed is 14 knots, and 9 knots submerged. She is fitted with heavy-oil instead of petrol engines, and has a surface radius of 1600 miles.

She is a considerable advance upon her immediate predecessor, the *Foca*, which is of only 230 tons submerged displacement. It is interesting to note that the *Velella* is given a knot less surface-speed, while her



THE NEW SEA-GOING SUBMERSIBLE FOR THE ITALIAN NAVY: THE LAUNCH OF THE "VELELLA," AT THE FIAT-SAN GIORGIO'S SHIPYARDS AT MUGGIANO, GULF OF SPEZIA.

The keel of the "Velella" was laid down on the 6th of June, 1910. In less than a year the vessel was so complete that immediately after she had been launched she was able to make a cruise in the Gulf of Spezia.

30 miles. In the year 1903 five boats of the Glauco class were ordered. These are of 190 tons above-water displacement, speed 11 knots, radius 500 miles at 10 knots, and with four-cylinder 600-h.p. petrol engines.

The next boat, the first to be built by the Fiat-San Giorgio Company, was the *Foca* alluded to above. She was commenced in 1907, and, after exhaustive trials, eleven more boats were ordered by the Italian Government, of which the *Velella* is the first.



IMMEDIATELY AFTER TAKING THE WATER: THE ITALIAN NAVY'S NEW SUBMERSIBLE, THE "VELELLA."

With regard to the second of these photographs it may be noted that the vessel's periscope and her horizontal rudders have been withdrawn into the hull that this may be left perfectly smooth for surface navigation.

The addition of these boats to the Italian Navy will make a considerable difference in its ratio of fighting value as compared to the Austrian Navy, Austria having

become general, the dimensions of submarines will be able to be kept down into the "one-man" limit, while ensuring a greatly increased radius.



UNDER HER OWN ENGINES HALF AN HOUR AFTER HER LAUNCHING: THE SUBMERSIBLE "VELELLA."

# THE TRIBUTE OF THE NAVIES OF THE WORLD TO THE CHIEF OF THE WORLD'S GREATEST NAVY.

DRAWN BY NORMAN WILKINSON, R.I., ONE OF OUR SPECIAL ARTISTS AT SPITHEAD.



WAR-SHIPS ON PEACEFUL ERRAND: FOREIGN MEN-OF-WAR AT SPITHEAD FOR THE CORONATION NAVAL REVIEW; AND HIS MAJESTY'S YACHT.

The vessels representing foreign navies made an impressive spectacle. Taken in order from left to right the following appear in our illustration. The United States sent the largest vessel, the "Delaware" (20,000 tons), almost as powerful as our "Neptune." She has a strange build and carries curious trellis masts like Eiffel Towers, which are not easily damaged by shells. Italy was represented by the armoured cruiser "San Marco" (9680 tons). Austria sent the "Radetsky" (14,200 tons), a battle-ship little inferior to our

"Lord Nelson." Germany sent her latest Dreadnought-cruiser, "Von der Tann" (19,100 tons) the most powerful vessel in the Kaiser's navy. Russia sent the "Rossiya" (12,200 tons) an armoured cruiser that survived the war. Japan sent the armoured cruiser "Kurama" (14,600 tons), not far short of our "Formidable" class in fighting strength. On the right of our picture also appears his Majesty's yacht, "Victoria and Albert."

## THE CORONATION REVIEW FLEET IN BEING: A CYCLORAMIC VIEW OF THE SHIPS ASSEMBLED AT SPITHEAD TO HONOUR THE KING AND BE HONOURED



The great Armada which the King reviewed on June 24 was made up of 167 of the finest war-ships of the British Navy. Together with these lay the foreign vessels sent to do honour to the new-crowned Sailor King. The Fleet occupied a space of eighteen square miles, and was moored in lines six miles long. The King, in his voyage of review on board the "Victoria and Albert," sailed quite twenty-five miles. One of the finest comprehensive views of the Fleet from shore was to



Join here.

be had at Gilkicker Point, where our photograph was taken. The entire expanse of water at Spithead was thronged with the latest triumphs of naval architecture, a "fleet in being," and ready, despite its peaceful appearance in gala dress, for the sternest work. His Majesty's yacht, with its clipper bow, can easily be distinguished among the more distant war-ships, almost midway in the complete picture. The nearest vessels are submarines. These are lying very low in the water, and are

BY HIM.—THE ARMADA GATHERED IN CELEBRATION OF THE CORONATION SEEN FROM GILKICKER POINT, SHOWING HIS MAJESTY'S YACHT.



To be joined to above.



almost invisible. Bright and pleasant weather prevailed during the Review, and the scene looking towards the Isle of Wight was very memorable. This peaceful demonstration before the King represented one of the finest guarantees of national security that we possess, and it afforded the happiest augury for the new reign. The enormous assemblage of naval power brought home to the minds of the spectators the vastness of the Empire. The influence of the Fleet in preserving

the peace of the world was also marked by the presence of the eighteen foreign war-ships representing friendly nations and sharing in our national rejoicings. Our readers will note that this cycloramic photograph has been so placed that it may be cut out and pasted together, to form one long panoramic view of the assembled Fleet.—[CYCLORAMA BY THE PHOTOCROM CO.]

# MEN-OF-WAR IN THE GARB OF PEACE: CORONATION-NIGHT "MANŒUVRES."

DRAWN BY CECIL KING, ONE OF OUR SPECIAL ARTISTS AT SPITHEAD.



OUTLINED IN LIGHT: THE SHIPS ASSEMBLED AT SPITHEAD FOR THE NAVAL REVIEW ILLUMINATED.

The most charming feature of the Coronation Naval Review was the illumination of the Fleet. Every vessel was outlined with rows of electric lamps so arranged as to transform her into a ship of light. Each vessel's characteristics could be clearly identified by the expert. Nothing more beautiful could have been imagined than this vast Armada of fire reflected in the water. All about the Fleet

searchlights played at intervals, and the scene suggested some vision of enchantment rather than the stern reality of warlike preparation. The night was ideal for the purpose, clear, calm, and with no moon. It was nearly ten o'clock when, at a signal rocket, the vast Fleet suddenly became a blaze of light. At eleven another rocket went up, and the Fleet as suddenly disappeared.

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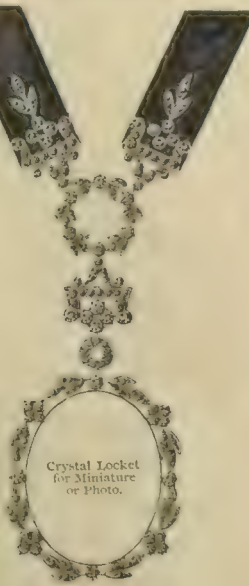
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## MUSIC.

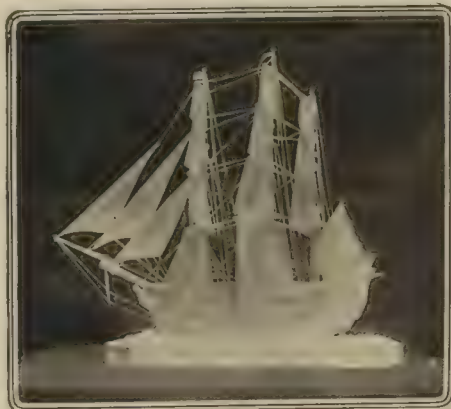
EVERYBODY will agree that it is difficult at this time of day to give London an absolutely novel entertainment, but in presenting the Imperial Russian Dancers the Grand Opera Syndicate has mastered the difficulty. It is curious that, in a year when the Opera programme was supposed to be wellnigh devoid of novelty, the season should yield performances of an exceptional and even a sensational interest, but such is the case. The description is not extravagant, for the Russian dancers have developed their art to an extent quite unsuspected in this country. Everything is new; the dancing, though founded upon the traditional classic movements, has developed them to an extent unknown even in the great days of Taglioni and Cerito; the work of the mimes has been brought to a pitch of perfection that discounts speech and appeals with equal certainty to all the world in the

universal language of action. For the music we have wonderful adaptations of the work of great masters: Schumann and Chopin have supplied the melodies that make the "Le Carnaval" and "Les Sylphides" so attractive, while no fewer than six Russian composers are responsible for the "Cleopatra." Given the appropriate melodies and a thorough understanding of the subtle fashion in which they are harmonised, it has not been difficult to score them for full orchestra, always bearing in mind the salient fact that the music in the orchestra must help the dumb action on the stage to take the place of speech.

Of the mounting and dressing of the Russian ballets, it is safe to say that they reach a magnificence that rivals the greatest achievements of the Empire Theatre when that house would spend upwards of £10,000 upon a single production, and would dress its corps-de-ballet in silks that were specially

woven in Lyons. The dancers, who number about one hundred in all, have brought their scenery and dresses with them—we see them in their habit as they dance at home. Small wonder, then, to hear it rumoured that the cost of a single night's performance by the Russian Imperial Ballet amounts to close upon £1200. The directors of the Opera have pinned their faith upon the success of the venture, and doubtless that faith has been strengthened by the experience of the Imperial Dancers in Paris, where, both last year and this year, their appearance has been associated with scenes of enthusiasm such as the city seldom knows, and by a demand for seats that could not be met. But Paris has always associated ballet with its beautiful Opera House, while for many years London has left first-class work to the variety theatres.

The Russian Imperial Dancers are all trained to an extent that will astonish those who are accustomed to look for supreme agility and the real poetry of motion from the leading dancers alone. While in Mlle. Thama



Photo, Illus. Bureau

## THE CONFECTIONER AS NAVAL ARCHITECT: A FULL-RIGGED SHIP IN SUGAR ICING ON A CORONATION CAKE.

The cake of which this ship, built in sugar icing, forms part, was recently presented to the King on the occasion of the Coronation. It consists of a decorated base (as shown in the other photograph) and four "temples" with ornamental pillars. The ship is inside the second "temple."

Karsavina and Vaslar Nijinsky the company has in all probability two of the greatest dancers in the world, the second dancers and the rank and file are trained to a pitch of excellence that would enable the least of them to take a leading place in an ordinary ballet company. Moreover, the company is reinforced by a vocal quartet, and the music is directed by M. Tcherepnine, who is not only a great conductor of ballet, but has composed several very successful ones.

Briefly, then, it may be said that London will be able, for four weeks more, to enjoy ballet of the kind it has never known. Ear and eye alike are receiving new impressions, and it must be admitted that on the purely spectacular side the entertainment has not been surpassed. The new significance of music as an interpreter of action and of emotions expressed in dumb show, adds much to the novelty, while the beauty of concerted motion will come as a revelation to many who have seen and admired the leading dancers of our time, in detached rôles, or with the support of a small corps-de-ballet that does not stand on the same artistic plane as the principals.

It is to be hoped that the new departure will give a much needed stimulus to ballet-dancing in England, and will lead to the establishment of a permanent company at Covent Garden. Dancing in this country has a great tradition, and, given a fair measure of encouragement, could claim a high place among the arts. If London responds to our Russian visitors the talent that is looking in our midst for an opportunity will not continue to look in vain.



Photo, Illus. Bureau.

## SUGAR ICING AS A MEDIUM FOR DECORATIVE SCULPTURE: THE BASE AND FIRST "TEMPLE" OF A CORONATION CAKE.

As mentioned under the other photograph, the complete cake consists of a base with four "temples" above it, the top being surmounted by a crown. This photograph shows the moulded base and the first "temple," in which is a figure of Britannia, with statues representing Peace, Prosperity, Commerce, and Agriculture. The whole cake stands 10 feet high, and weighs 500 lb.

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# WARING'S GALLERIES.

NOTHING more exquisitely beautiful in the way of shops exists in the world than Waring's Oxford Street Galleries, and anyone who has not yet seen them should make a point of doing so. During this brilliant Coronation season they are being visited by thousands of strangers from the Continent, America, and the outlying parts of the Empire, and the unanimous verdict is that the Galleries, with their wonderful array of everything necessary for house equipment, are unparalleled for taste and beauty.

Their range is enormous. It is not only a question of superficial floor space, or the number of departments, or the widespread character of the Company's branches, or the magnitude of the staff, there are other and more salient evidences of the vast scope of the undertaking. For Waring and Gillow are something more than artistic furnishers; they are great manufacturers, builders, sanitary and electrical engineers, cabinet-makers and decorators. They deal not only in modern productions, but also in antiques, and their fine rooms devoted to this department are stored with a wonderful selection of genuine old pieces collected from English country houses, Italian palaces, French chateaux and Spanish cathedrals and monasteries. There are priceless tapestries, perfect examples of Elizabethan and Jacobean oak, rare specimens of the craft of Chippendale and the graceful design of Sheraton, fine bits of Marie Antoinette and Empire furniture, choice samples of old metal-work, old faience, old embroideries, and old panelling.

Then there are specimen furnished rooms to show visitors what can be done in almost any style and at almost any price.



There are dainty little sitting-rooms, inexpensive enough for a cottage, and noble banqueting-halls that have cost many thousands to decorate and furnish. There are Jacobean dining-rooms, Queen Anne drawing-rooms, salons in the style of Louis Seize, bedrooms of a delightfully Old English character—in fact, the whole range of furnishing possibilities is unfolded before the entranced visitor. And there are not only single rooms—they are complete houses, showing you exactly what you can get for a given sum of money, and exactly how your purchase will look. What dainty and delightful houses these are! What *fiancée* looking at them will not realise that half the labour of furnishing is made unnecessary by these object-lessons, which throw out so many useful suggestions.

Then the departments—they are a great series of great shops, perfect in decoration, arrangement, and selection of stocks. There is a noble room for the linens; a vast room for the unique selection of English, foreign, and antique carpets; fine showrooms for the glass and china, the pianofortes, the pictures, the decorative fabrics, the fancy goods, the bedsteads, the sideboards, the suites, the easy chairs, the garden furniture, the wall papers, the electrical-light fittings, the baths and sanitary appliances, the bedding, the chimney-pieces, etc. You cannot think of anything wanted in the home that is unobtainable in this great building. And everything bears the unique stamp of Waring design. There is nothing poor, inartistic, or banal. Beauty of form and judicious ornament are in evidence everywhere. Truly, Waring's Galleries are a place that should be seen by every visitor to London.

Evidences of the fine taste which is associated with the name of Waring's can be seen in palaces, mansions, and homes throughout the civilised world, but the forces at work creating these fine designs in decoration and furniture are centred in the magnificent galleries in Oxford Street, and there visitors will be welcomed and shown the treasures of antique and modern furnishing art which form the basis of Waring's dignified, comfortable, and artistic schemes.



## ART NOTES.



Photo, Harvatt.

A CORONATION GIFT TO THE QUEEN: THE GOLD NEEDLE-CASE PRESENTED BY THE NEEDLE-MAKERS' COMPANY.

The beautiful needle-case presented to her Majesty by the Needle-makers' Company is of 18-carat gold. On the front are the Queen's cypher and crown, and on the back the arms of the Company, set with diamonds. The case was made by the Goldsmiths and Silversmiths' Company.

1903, and is one of the academical confraternity of St. John's Wood

The King's collection contains many pictures that might serve as examples to a man of less resolute realism than Mr. Bacon. "The meeting of Henry VIII.

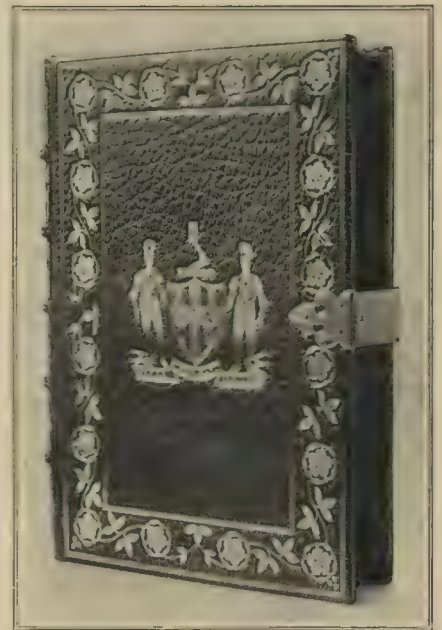
and Francis I. at the Field of the Cloth of Gold," in the Hampton Court Gallery, is full of marvels of detail. King Henry's white charger in gold trappings, Wolsey and his mule, the officers of state, halberdiers, pokers, butlers, Wolsey's chaplains, and many more, form the procession. But the procession is not half the whole. There are the pavilions and flags, the gilt tent of Francis, in which the two monarchs are seen embracing; there is the palace, with the two gold fountains "running with red, white and claret wine; there are the lists half-way between Guisnes and Andres, and the

THE onlooker in the Abbey, his vision enlarged by patriotism and ruddied by imperial glimmers, comes from the Coronation with a feeling that it is all absolutely unpaintable. Perhaps Mr. Bacon thinks so too; but he is courageous, and he has a plan. He does not attempt to paint the vision or the glamour. He sets to, with a skill that is all his own, to record the fact; and patriots and imperialists must reconstruct their feelings for themselves when they stand before his completed picture. We know Mr. Bacon's way with a crowd. One of his talents is akin to that of the admired metropolitan policeman. He keeps the multitude in hand, and can fit 500 portraits into a frame the size of a front-door without any appearance of uneasiness. Mr. Bacon was elected an Associate of the Academy in

peron, or great tree of Lower down are the kitchens, and a banquet. There are other things, but these will suffice to show that Mr. Bacon's task is not unprecedented.

Mr. Solomon J. Solomon, R.A., whose name was mentioned in connection with Coronation art, would have brought to his task—if scene or subject had tempted him—a special international experience appropriate to a gathering in which representatives and emissaries of every race played their part. For he not only was a student in London, Paris, and Munich; he was a completed artist in Spain and across the Straits of Gibraltar, among other glowing places. Mr. Solomon has generally chosen allegory rather than fact, but then allegory is being much and happily mixed with fact in a Coronation. Nor has he neglected portraiture; and likenesses are obviously not negligible.

Mr. Abbey, who adds to his English R.A. an extraordinary number of honourable foreign initials, painted the official picture of King Edward's Coronation, in 1903-4. His work ranges from the wall-pictures in the Boston Free Library to the illustration of Shakespeare, Herrick, Goldsmith, and other English authors, in delightful black-and-white. In his Academy pictures the public quickly learnt to recognise, among other notable colours, the Abbey red—a noble scarlet, that probably owed its quality to some well-thought-out substratum. For to the Academician, as well as to his brother of the brush on the house-front, the value of coats is known. It might have been wished, by the way, that Mr. Abbey had been asked to give a little lesson to the decorators of our streets, and especially to those who had the covering and lining of seats and stands. There is, after all, red cloth and red cloth. An equally cheap cloth might have been dipped in a better dye. Mr. Abbey shares with Mr. Sargent the American nationality and the English fame that combine so well. E.M.



Photo, Harvatt.

A CORONATION GIFT TO THE QUEEN: THE CASE CONTAINING THE PLAYING CARDS PRESENTED TO HER MAJESTY.

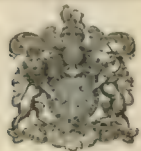
The design on the playing cards presented to the King was on a red ground, while those given to the Queen were in royal blue. Each pack was in a case of rich morocco, corresponding in colour to the cards, and stamped with the royal cyphers, the arms of the Company with their motto "Corde recto elati omnes," and a border of rose, shamrock, and thistle.



Copyright Photo. by "The Illustrated London News."

CORONATION GIFTS TO THE KING AND QUEEN: THE PLAYING CARDS PRESENTED BY THE PLAYING CARD MAKERS' GUILD.

The Playing Card Makers' Guild presented two packs of cards to their Majesties. The design, which is by Mr. Seymour Lucas, R.A., is of fifteenth-century style, because it was in the reign of Henry VII. that cards became fashionable at Court. The three galleons are symbolical of the King's association with the Navy.



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See White was so pained, a sense of distress and  
and a lack, that he asked the boys to let her to read.



The fan was presented to Her Majesty before the Coronation by Mr. Oscar Berry, Master of the Fanmakers' Company, and Sir Homewood Crawford, Senior Past Master, who offered the Company's gifts to Queen Victoria at Her Diamond Jubilee and to Queen Alexandra at her Coronation. The fan, which is entirely of British manufacture, was designed by Mr. G. Woolliscroft Rhoad, and worked in Honiton lace in Mrs. Fowler's establishment at Honiton. The sticks, of light yellow tortoiseshell, held together by two diamonds, were carved by Mr. Gleeson, the whole fan being finished by Miss Gleeson, under the direction of Mr. Joseph Ettlinger, Past Master of the Company. The shields in the design are those of England, Wales, Scotland, and Ireland. In the centre is a large cartouche with Queen Mary's crown and cypher, and in the border are the rose, thistle, and shamrock.

of a Greek funeral urn which Byron gave to Sir Walter. I wonder at the man's moderation; why not crib letter, urn, and all? I have just read a letter written as late as 1890 by a gentleman who, as a little boy, was

his writing-table and desk in her own house in a neighbouring street. He said that tourists, especially Americans, invaded his rooms at all times, asking to be allowed to sit at his desk and write. Was Dickens

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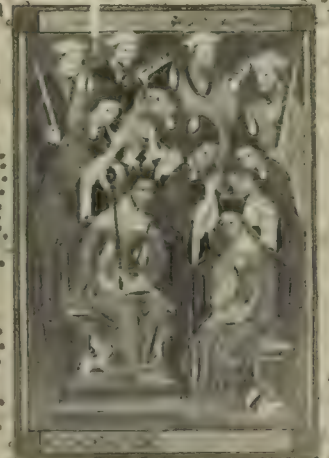


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called his great deer-hound, Maida, and said "Maida, take this boy for a walk, and when he is tired let him get on your back," and the child actually did ride about on Maida. The dog was a gift from Gleggarry, and was named after the same British victory that is commemorated in Maida Hill and Maida Vale. I believe that we have forgotten the battle, date and place of the battle, if we forget our defeats, even our victories and our memories.



Note how this miniature follows the prescribed order. The Queen's throne is a little lower than the King's. Both King and Queen have their supporting Bishops. The King bears Sceptre, Rod and Orb the three, however, are never held at once. Behind are the the Sword-bearers.

living Professor of Latin pointed out that George did syllabically sin with false quantities, public indignation was violent and voluble. People who had never liked George smiled happily in secret.

Why the Scot is so notoriously addicted to false quantities is a question not yet answered by science. Is it "in the blood"? We naturally pronounce

The "Liber Regalis," preserved at Westminster Abbey, is the Coronation Order of Richard II. It was drawn up by Abbot Lillington, and is one of the Abbey's greatest treasures. This illustration, from a miniature in the text, shows the monarch's two attendant Bishops "supplicating" the Crown, as the rubric directs they shall do, in case of necessity.

The writer of the letter had sat on Scott's knee, and been told stories by the great story-teller. Once, when he arrived at Abbotsford as a child with his father, Scott

[illegible]

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Ginger Ale

## LADIES' PAGE.

THERE is one point about the new Census returns that ought to be remembered by every woman. The point is about the "surplus" of females in this country. The fact is not difficult to fix in the memory, and as there is probably no error more general in the public mind than the prevailing one on this subject, it is worth while to take note of the truth. There are more women (that is, females of all ages from a month to a hundred years old) in England and Wales than there are men, but the excess is enormously exaggerated in the popular fancy. You will often hear it asserted as a fact as irrefutable as the multiplication-table that there are seven women to every man in England! Well, now, the truth is given in the new Census: there are only six women more than men in every hundred—to be precise, it is just a fraction more: 1067 females to each 1000 males. That is easy enough to grasp and remember, surely! It means that if the males and the females of all ages were going in procession, after every hundred men and women in pairs there would walk just three couples of "odd women out." Out of even those six per cent. "odd" women, however, there would be some who are not really "surplus," for their husbands are abroad—some in the Army, some in the Navy, some in the mercantile marine, and others on those travels for business purposes, or sport, or pleasure that men so often undertake without their wives. For example, I know two young married women, sisters, who will figure in the Census as "surplus"; but really the husband of one was abroad on a mission for our Government, and the husband of the other, a fur-merchant, was also abroad elsewhere, buying skins for his firm; yet neither of those men was counted, any more than are all the soldiers and sailors who are out of the country on Census day. These would form a large and important section of our male population at the best age. How large an allowance ought to be made for all these temporary absentees of the male sex it is impossible to say. But let us realise that even without taking count of them, the Census returns as they stand show only about six per cent. excess of females—very different from the popular fallacy on the subject.

There are, curiously enough, always and everywhere more males born into the world than females. From 104 to 106 boys are brought into the world for every 100 girls. From the first, the vitality of the male sex is less than that of the female sex, and the increased mortality of the males grows out of proportion more when they reach adult life, partly because men engage more in dangerous trades, and partly because their habits are generally more irregular than women's. But a main reason why the women are in excess of the men in this and other old countries is that the men emigrate in large numbers; and another reason is that every now and again the male sex start killing each other off (and to some extent,



FOR THE RIVER GIRL.

A regatta frock in white embroidered linen, laid over a coloured lining; the sash of the same colour as the foundation.

but less, they slaughter their women also) under the title of war. By disease and wounds, we ourselves lost in the South African War thirty thousand men in the prime of their youth, who ought now to be here amidst us, counted in our Census, as the husbands and life-companions of the girls of their own time of entry into the world. It is these causes, and no excess production of girls, that give us our six women over in every hundred.

But hard as it doubtless is in many cases for the women who are so left over to live their childless and solitary lives, from the point of view of the labour market there can be little doubt that maintenance can be found for this surplus, and with advantage to the State, provided they will consent to accept the domestic tasks that are specifically left to women by men. The scarcity of hard-working and capable women now available for domestic work is notorious, and a grave source of real social trouble. But there are so few servants to be had precisely because there is not a genuine excess of women left over from pairing-off. So many new occupations have been opened to the "odd six per cent." that the older one of domestic service suffers now from insufficient supply of labour; and as it is really skilled and fairly hard labour, only to be well practised by persons of fairly good capacity of mind and considerable strength of body, the grave scarcity of good servants has come about, and the wages and privileges of domestic workers have immensely increased at the same time that the work they individually do has diminished both in quantity and competence. We shall soon have to try to find out how to make domestic service more attractive, and so to bring into it again more of the better portion of our really small stock of "surplus"—i.e., single women workers.

Where emigration does not occur and drunkenness and other habits inimical to long life are unusual, and where, further, the practice of female infanticide is not allowed, the relative proportions of the sexes are more like those designed by Nature, for, be it remembered, our demand for celibate domestic servants and for other duties from "odd" women is no part of the programme of Nature—these are civilised social inventions. This fact, that the sexes tend to be equal in numbers, contradicts the Mormon prophet's pretence that it is divinely ordained that each man shall marry several wives. Nature does not permit polygamy—which is surely the same thing as to say that God has not ordained it. There is one wife for each man in the natural order of things. This has just been demonstrated anew by the Egyptian census. The males number 5,618,684; the females, 5,587,675—an excess of 31,000 males. Yet the religion of the main part of the Egyptian nation allows polygamy! It is, nevertheless, obvious enough that though some rich men may secure three or four wives, they can only do so by preventing the marriage of other men. Young Egypt is growing civilised, however, and most of the men of the present generation, even amongst the wealthy Mohammedans, following the example of the Khedive, have but one wife.

FILOMENA.

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Ladies' hemstitched Linen Cambric, 1 in. hem, 14 ins. square, 2/11 per doz. Gentlemen's hemstitched Linen Cambric, 8 in. hem, 19 ins. square, 5/3 per doz.

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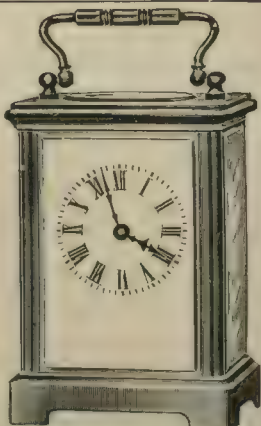
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## THE CHRONICLE OF THE CAR.

trons out of Ken  
case of  
ere films, several  
of which have been  
put upon the market,  
and upon two of  
three of which large  
sums of money were  
lavished to put them  
before the public in  
theatrical stages.  
The public  
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Works at Harpen-  
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the success of the  
is a matter of  
fact. The executive  
of the society have  
just lately had to  
consider the appli-  
cations for space,  
which in every sec-  
tion—motor-cars,  
carriage-work, tyres,  
and accessories of  
all descriptions  
considerably exceed  
the amount of space  
available, so that,  
the carpenter not-  
withstanding, the  
success of the exhibi-  
tion from the exhibi-  
ting point of



FOR TAKING THE KING'S ROYAL GUESTS ABOUT LONDON: THE FLEET OF MOTOR-CARS AT BUCKINGHAM PALACE.  
It may well be imagined that for providing the necessary facilities for the King's numerous royal visitors to go about London a large number of vehicles was required. Our photograph shows the fleet of motor-cars for this purpose drawn up in the royal mews at Buckingham Palace.

first occasion upon which they have been allotted a concrete section.

On April 12 last, the Deasy Motor-Car Manufacturing Company, of Coventry, dispatched a fully equipped 14-20-h.p. J. D. Siddeley Type Deasy on a non-stop

trial of 10,000 miles at Brooklands. The car was driven by Mr. Fred Eastmead, a practised veteran in all sorts of descriptions of long-test drives, and Mr. G. Akhurst, who drove the car for the last hundred miles per day, certain days excepted, until the 10,000 miles had been completed. No involuntary stop having occurred in that distance, Mr. J. D. Siddeley resolved to send the car a further 5000 miles, being 15,000 miles in all, and that long jaunt was brought to a successful finish on June 19 at 5.30 p.m., Mr. Eastmead driving the last day. The non-stop record was preserved throughout, and the car ran like a new car during the last few hours. The trial has been carried out under the searching auspices of the Royal Automobile Club's Technical Department, one of two official observers being always on the car. Dunlop tyres were used throughout, and proved highly satisfactory. Thus the 14-20-h.p. J. D. Siddeley Type Deasy now holds an unapproached record, for the speed at which the car was driven throughout was at least fifty per cent. higher than could have obtained in a road trial under existing legal circumstances.

Until the road control of this country is centralised, highway administration taken out of the hands of county, borough, and lesser authorities, and main roads at least made and maintained out of imperial funds, we cannot hope to get uniformity of direction and danger-signs, with some system for regulating the erection of the latter. At the present moment the motorist must be pardoned for some

(Continued overleaf)

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regard of the danger signs, seeing that he frequently finds them erected to protect the debouchment of the local by-way or carriage-drive upon the highway, or to cover some point where no danger exists. The final pronouncement as to the necessity and position of danger-signs might be relegated to the Road Board, who should be empowered to erect them, and then all needless signs should be removed; and motorists would find that when the red triangle did crop up, care was really necessary. Also, the Board could make some provision for the night illumination of these signals.

It is in this country, not millionaires, who make a motor tour on the Continent, such an arrangement as has lately been made by the Association Générale Automobile of France in connection with the use of tryptiques would be welcome. At the same time the amount of the duty payable on a motor car in France is deposited with the body, either the A.C. or the A.A., to which application is made,

Automobile has made arrangements with the chief banks in Paris by which its members need only guarantee the sum in question. As the A.G.A. is the branch of the Automobile Club of France, what it has done over there could surely obtain on this side, where monetary transactions of all kinds are effected on a much simpler basis. I am sure that the pendulum of support will swing heavily in the direction of the one or other of our bodies which is first to adopt this admirable and convenient arrangement.

Those of my readers who tackle their own tyre repairs, and gird at the time consumed in patching a puncture in an inner tube, to say nothing of the messiness of the job, should obtain a demonstration of the manner in which such repairs are effected by the Parsons Rapid Repair Kit. This kit contains three tools and a selection of double-headed, soft metal, rubber-covered plugs, by the use of which any hole in an inner tube up to three-sixteenths of an inch in diameter can be effectually and

two heads—one inside and the other outside the tube—compressed together by a pair of disc-headed pliers. The repairs so effected are quite satisfactory, cannot leak, and can be done without taking the



THE HORSE'S ENEMY AS HIS BEST FRIEND: A MOTOR-CAR FOR CARRYING WATER TO THIRSTY HORSES WHERE THERE ARE NO TROUGHS.

The car, which is said to be the first of its kind in the world, was instituted by the Women's Penna Society for the Prevention of Cruelty to Animals, of Philadelphia, as a Memorial of Mrs. Annie L. Lowery. It provides water for horses in districts where horse-troughs do not exist, and thus the machine that is driving horses from the streets is used in this case as their benefactor.

tube out of the rim, while the tube can be immediately replaced and reinflated.

The season at St. Moritz, Switzerland, commenced earlier than usual this year in consequence of the unusually warm and favourable spring. Officially the season at St. Moritz starts on June 6, the date on which, a year ago, the entirely new and luxuriously installed baths of the famous Paracelus Iron Spring were opened. Recent investigations have shown that this spring was known and used by the ancients at least one thousand years before the Christian Era began. At St. Moritz there are three iron springs, possessed of great remedial qualities, which are used for bathing and drinking. The waters of St. Moritz are reputed to be of great efficacy in the treatment of hay-fever. The Kur-Administration have arranged a rich programme of sport and amusements for the season, and there will be tournaments in golf and tennis, also horse-racing, polo, feasts of flowers, regattas, etc. Thousands of guests go to St. Moritz to enjoy a holiday and to benefit from the clear, invigorating Alpine air at a height of over 6000 feet above sea-level.



CAPS FOR ALL PARTS OF THE WORLD: ONE WEEK'S PRODUCTION FROM THE ARGYLL WORKS. The large amount of export trade done by Messrs. Argyll, Ltd., of Alexandria, Dumbartonshire, is shown by the cars, built for such various destinations as India, Africa, Holland, Rhodesia, China, Siberia, Persia, and Japan, represent merely the production of a single week. The amount, very often a considerable sum to the Association Générale, is returned to him in moderate means, until he is back from his sheet properly discharged, in lieu of demanding the amount of the Association Générale.

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## THE PLAYHOUSES.

## THE IRISH PLAYS AT THE COURT.

TWO new plays were produced by the Irish company from the pen of Mr. Lennox, of "The Cross Roads," and the a three-act play by Mr. William. Of these the smaller work, "The Clancy Name," is more in line with recent efforts of the school of drama to which it belongs. A widow

Mr. Robinson's

pled for years to free

is succeeded in

murder.

has got of his com- r predominant feeling is one of anger at he should have dis- ceed the family name. He is for giving himself up to justice; but she insists that such a course would send her to the grave through shame, and she has no money with which to dispatch him abroad. What is to be done?

ly test to his neighbours, but he expires without being able to make himself intelligi- ble, and as the grimwoman

having been kept and grief over her be- reavement, the priest tries to console her by talking



OUR SAILOR KING AND HIS FIRST NAVAL COMMAND: KING GEORGE AND THE CREW OF TORPEDO-BOAT No. 79, IN 1889. King George was appointed to his first independent command in the Navy, that of Torpedo-Boat No. 79, on the occasion of the German Emperor's visit to this country in 1889. A correspondent of the "Times" wrote of him then "Prince George is very energetic in getting his boat in the most perfect order, and may generally be seen on board in white flannel trousers, blue cloth tunic, and uniform cap, busily engaged about the work of his ship. He is quite unaffected, and very popular." It was at that time that his father, then Prince of Wales, sent for him to come to Goodwood; but the Prince replied that he had orders to take his boat to sea, which he must obey; and so he did. In those days torpedo-boats were much smaller than they are now, and the Prince and his officers had to have meals and sleep in a cabin measuring about 12 feet by 10 feet.

on a series of technical d- ily visualise. It presents dard and the old. To an elderly farmer and his wife, content with the ways of their fathers, comes an enterprising relative from the S

their mother's face, as it were, break out into a rash of furnaces saddens the old folk; but the younger generation are all for Stephen O'Reilly's project, and Uncle Bartle too, a dear wise old patriarch who can appreciate the ardour of youth as well as age's love of the accustomed desire for comfort, casts his vote in favour of the scheme. How Stephen outwits a wily and stubborn old farmer who refuses to concede to him water-rights, how Daniel Fogarty, as soon as he sees himself beaten, throws over his ally, joins the syndicate and calmly adopts pre- in the old enemy, makes a very amusing and at times exciting story. The only weakness of the play is that some of the moves in the game are rather too complicated and obscure. But there is plenty of delicious fun in the piece, and Fogarty himself—so self-complacent in his conceit, so

Mr. acting triumphs. attractive is Mr. S. J. Morgan's portrait of a farmer who, in these scientific days, longs sadly for the days of simple farming and green meadows. The female members of the cast, save Miss O'Doherty, were outplayed, in this piece, by their male associates.

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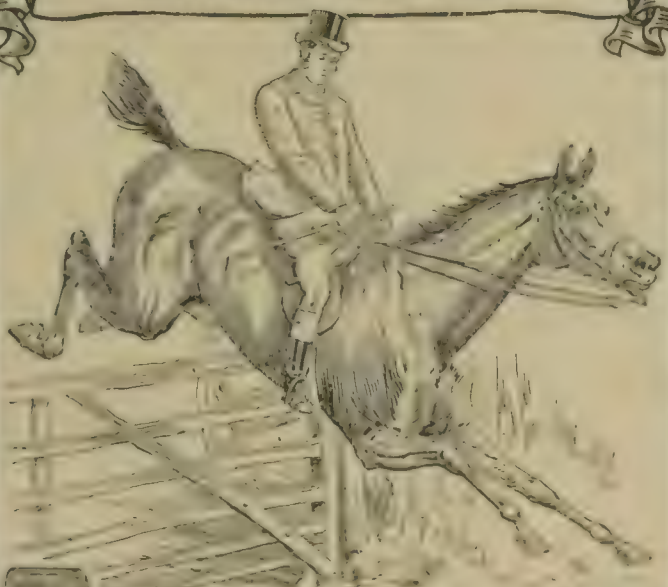
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“THE MEDIEVAL MIND.”

THE author of this book, Mr. R. C. Marsh, says that it is a title page—development of the history of the Middle Ages. The author's reading is enormous, and the use he has made of it in tracing “the development of thought and emotion,” from the days of Paganism, all through the Middle Ages, is not less remarkable than his power of simplifying the

“a conception of historical continuity, with effect produced by the sense of cause.” This is a great conception truly, and how hard to give effect to it! But if even the historian finds it difficult, what can a reviewer do? We will, nevertheless, endeavour to give a brief sketch of Mr. Taylor's plan, sufficient, we hope, to lead the earnest student to make a fair acquaintance with the book for himself.

The work consists of forty-three chapters, divided into seven “Books.” Book I. is called “The Groundwork,” and consists of nine chapters, the first being devoted to “the Genesis of the Medieval Genius.” Rome was a

Greek thinkers, enriching it with thoughts of their own. And so “the entire mass of Christianised knowledge and opinion came to the Middle Ages in a Latin medium.”

But the Middle Ages cannot be said to have begun before the barbaric invaders of Italy had settled down in peace under Latin Christianity and culture. There and outside of Italy, the mixture of races was preparing the way for new nationalities with a certain amount of community of thought and feeling, and partly even of language. For, first of all, the conquerors of Italy were themselves conquered by the new influence. Then, as



Photo. Spott and Co. Ltd.

THE KING'S VIEW OF THE NAVAL REVIEW ILLUMINATIONS, THE OUTLOOK TOWARDS SPITHEAD FROM THE TOP OF THE SEMAPHORE TOWER AT PORTSMOUTH.

On the 1st of July we gave a photograph of the famous Semaphore Tower on the Admiralty Buildings, at Portsmouth, from which it was arranged that the King and Queen should watch the illumination of the fleet in the harbour on the occasion of the Naval Review last Saturday. We now give a photograph showing the view which is obtained from the top of the tower, and which, it will be seen, comprises a wide view of the harbour, Spithead, and the Solent.

fall that he has read to the use of the modern... the book, that it is quite impossible, either by extracts, or by both, to give an adequate conception of the contents of these two weighty volumes. Moreover, the author, quite rightly, as we think, will hear nothing of “epochs” in history—no, not when he comes to speak of Charlemagne and the Carolingian period. There are no definitely marked-off periods at all, and the serious historian, he tells us, should set himself to substitute

great centre, though not a great originator, in matters of philosophy and... and the... bringing much of Asia, Africa, and Spain within her Empire as well as Gaul, the West of Europe became acquainted with Greek thought, of which Latin still remained the general vehicle. And the same was the case on the advent of Christianity. The formulation of dogma was mainly the work of Greek Fathers, though Tertullian contributed to the process. But Augustine and other Latin Fathers moulded anew what they had received from

is said later on, “Christianity, with Latinity in its train, was to project itself outward to subjugate heathen Anglo-Saxons in England, Frisians in the Low Countries, and the unkempt Teutondom which roved east of the Rhine and was ever pressing Southward over the boundaries of former provinces now reverting to unrest. In past times, the assimilating energy of Roman civilisation had united Western Europe in a common social order. Henceforth, Christianity was to be the prime amalgamator, while the survivals of Roman institutions and the remnants of antique culture were to assist in secondary rôles. With Charles Martel, with Pippin, and with Charlemagne, Latin Christianity is the

(Continued)

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made its first appeal to Western Europe. Apropos of these matters, we must pay a tribute to the very interesting account of St. Francis at the end of Vol. I. of the work is later still, and

Chapter XXV., on "The Great St. Francis," on Thomas ventura, Albertus Magnus, and Thomas Aquinas, Roger Bacon, Duns Scotus, and Occam. In Aquinas Scholasticism attains its summit. Roger Bacon and Duns Scotus

lead a revolt, in which may be discerned the beginnings of more modern thought. The work concludes with a chapter on Dante, entitled "The Mediaeval Synthesis."

We notice one error which should be corrected in a new edition. At p. 313 of the second volume, Robert Kilwardby, the philosopher Archbishop of Canterbury, is called Richard, and he is made into two persons in the index—both a "Richard" and a "Robert."

There has been a movement to make the Coronation an occasion for inaugurating a scheme, under the auspices of the Church of England, for the betterment of social condition. It has been suggested that a club should be established in the West End, with social and athletic attractions, to be a centre for philanthropic work by laymen. A committee was formed consisting of the Lord Chancellor, the Duke of Devonshire, the Lord Chief Justice, Lord Selborne, Lord Shaftesbury, and Mr. Alfred Lyttelton, and a day or two before the Coronation a great meeting was held at the Queen's Hall, presided over by the Lord Chancellor and attended by three or four thousand men. A letter was read from the Archbishop of Canterbury strongly supporting the movement, and the Archbishop of York, in the course of an eloquent speech, spoke of the contrast between wealth and poverty throughout the country, a contrast which he said had almost "hit" our visitors from over the seas. He wished to apply the patriotic spirit aroused by the Coronation towards the removal of these social evils.



"FOR TO ADMIRE AND FOR TO SEE"—BUT NOT TO BE SEEN: THE BEGUM OF BHOPAL AT THE WHITE CITY.

The Begum of Bhopal a few days ago visited the Coronation Exhibition at the White City, accompanied by Lieut-Colonel S. F. Bayley and her native suite. According to her custom when out of doors, she wore a veil which completely concealed her face, and had two holes for the eyes. She was particularly interested, of course, in the Indian Section, and she also inspected the Canadian and New Zealand buildings. The Begum, whose territory contains a population of about one million, is the only woman ruler in India.

Arabic influences, through we can only commend to the reader's attention the very instructive chapters on Abelard (not forgetting

He wished to apply the patriotic spirit aroused by the Coronation towards the removal of these social evils.

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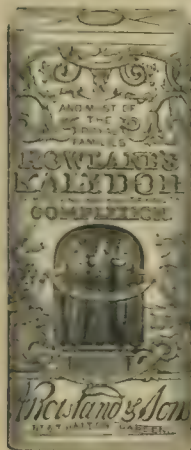
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## FAMOUS LIQUEURS

Shipped in their Old Shape  
Bottles and under the Labels  
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Can be obtained of all Wine Merchants  
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## WILLS AND BEQUESTS.

THE will (dated June 18, 1891, with a codicil of Dec. 21, 1898) of the EARL OF CARLISLE, of 1, Palace Green, W.; Castle Howard, Yorkshire; and Naworth Castle, Cumberland, who died on April 16, has been proved by the Countess of Carlisle, the value of the estate being £97,151, so far as can at present be ascertained. Having given his eldest son, Lord Morpeth, £30,000, he leaves to him Naworth Castle Demesne and Park, the personal articles which were therein previous to 1864, and other estates in Cumberland, producing a gross actual rental of £2000 per annum; and to his widow, 1, Palace Green, other property in Kensington, and all his personal estate absolutely. The residue of the property he leaves to Lady Carlisle for life, and then other estates in Cumberland producing £2000 per annum go to his said son, and the ultimate residue, as Lady Carlisle may appoint, to their children or more remote issue, and, in default of appointment, to their children, other than Lord Morpeth, as tenants in common.

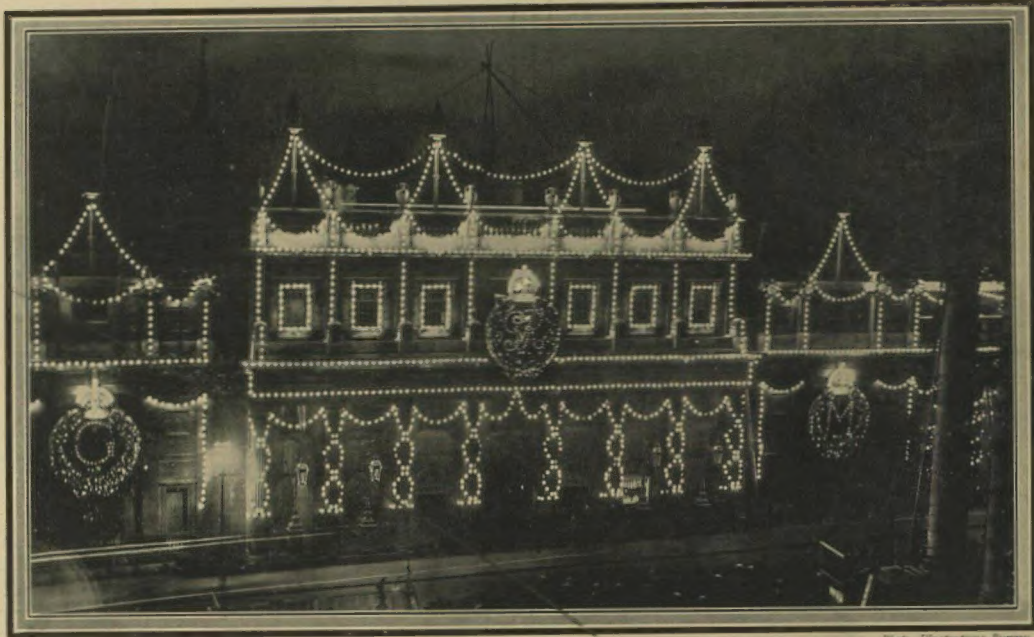
The will of MR. GEORGE WHITAKER, of 43, Conduit Street, W., and Kingsdown, Streatham Park, who died on May 10, has been proved, and the value of the property sworn at £39,467. He gives £100 and an annuity

of £150 to his daughter Ada Margaret Tozer; £500 and £150 per annum to his sister Emily Whitaker; £500 to his grandson George Cecil Tozer; £1000 to his son Ernest Victor; £1100 to his daughter Alice Maude; the goodwill of his business of a military tailor to his sons George Thomas Wray and Horace Carter and his grand-

The will (dated Nov. 9, 1903) of MRS. JANE SARAH STODDART DOUGLAS, of Chilton House, Tunbridge Wells, who died on Feb. 16, has been proved by the Right Hon. Aretas Akers-Douglas and Cartaret Fitzgerald Collins, the value of the property being £65,732. She gives certain plate, jewels, books, etc., to Mr. Akers-Douglas (now a Viscount); her shares in the Hornsey Gas Company to Helen Elizabeth Collins; £200 each to the executors; £500 each to Marian Hawks and Douglas Munns; £100 each to cousins; legacies to servants; and the residue to her sister Clementina Pery Jenkin.

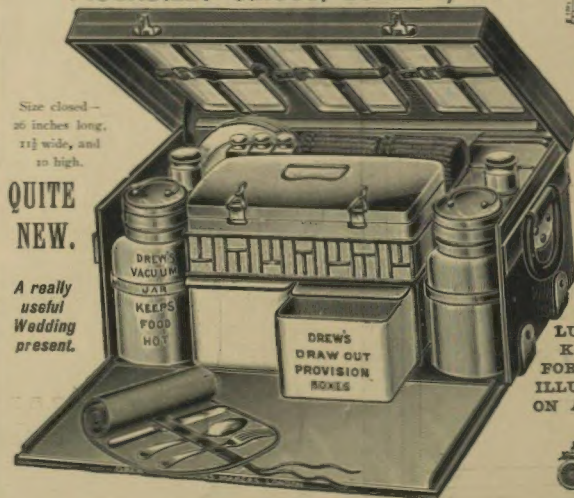
The will of MR. ALFRED LEIGHTON SAYER, of Yew Tree House, Westfield, Sussex, and late of St. Leonards-on-Sea, solicitor, who died on March 6, has been proved by Mrs. Madeline Sayer, the widow, the value of the estate amounting to £89,048 6s. 8d., the whole of which he gives to his wife absolutely.

The will (dated Oct. 10, 1904) of MISS CHARLOTTE ANTONIA SULLIVAN, of Broom House, Fulham, who died on April 3, has been proved by the Right Hon. James William Lowther, M.P., the Hon. William Napier Bruce, and Templer L. Down, the value of the estate being £93,597, exclusive of certain Irish estates. Testatrix gives her interest in real estate in York and Ireland to her niece Gertrude Charlotte Down; Carnwath House,



THE "OLD LADY OF THREADNEEDLE STREET" IN HER CORONATION FINERY: THE ILLUMINATION OF THE BANK OF ENGLAND. The arrangements for the illumination of the City on Coronation night and the night after were of a particularly brilliant character. The long frontage of the Bank of England was outlined with red and white electric lamps. Huge gilt wreaths enclosing royal monograms surmounted by crowns glowed with amber radiance, along the cornice were groups of eight-pointed stars, sixteen in all, and on the skyline were electric flambeaux. The photograph shows a crowd watching a "rehearsal" (so to speak) of the illuminations. On the roof, towards the left, may be seen some ghostly female figures.

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Size closed—  
26 inches long,  
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10 high.

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PERFECTLY  
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KEEP FOOD HOT  
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ON APPLICATION.



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Player Piano

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AND REQUIRE NO SKILL  
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BEWARE OF SPURIOUS IMITATIONS.

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Near  
Frankfort  
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SEASON: APRIL 16th to OCTOBER 15th.

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For prospectus apply to the "Kurdirektor," Bad Nauheim, or to the London Enquiry Office, 23, Old Jewry, E.C.

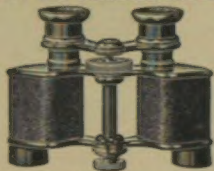
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Illustrated booklet free on application. Royal Spa Administration, London Office, 23, Old Jewry, E.C.

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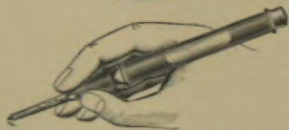
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Incidents  
from a Lady's life  
(Figure 14)

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(Continued.)

Fulham, to the late Earl of Carnwath; and Broom House in trust for his three children; and the remainder of her real estate in Fulham to the Poor Clergy Relief Corporation, the Queen Victoria Clergy Fund, and the West London Hospital. She also gives the Ray of Hope Coffee Tavern in Parsons Green and £2000 for the upkeep thereof, upon trust, to be under the control of the vicar and churchwardens of St. Dionis; £3000 in trust for the Mission Hall in Parsons Green; £200 to the vicar and churchwardens of All Saints, Fulham; £100 to the vicar



TO COMMEMORATE THE KING'S VISIT TO NORWICH, THE GOLD MEDAL STRUCK FOR THE ROYAL AGRICULTURAL SOCIETY. The medal, here reproduced in its actual size, was struck as a souvenir of the King's visit to the Norwich Agricultural Show, arranged for June 28. It was designed and made by Messrs. Mappin and Webb, of 158, Oxford Street, W., 2, Queen Victoria Street, E.C., and 220, Regent Street, W.

of St. Matthew's, Fulham; the picture of the Nabob of Arcot to the Indian Museum at South Kensington; and other legacies. The residue of the property goes to her nieces Gertrude Charlotte Down and Ida Elizabeth Bertodano.

The will and codicils of SIR ISRAEL HART, of 34, Holland Park, W., and of Leicester, who died on March 24, are proved, and the value of the estate sworn at £192,508. He gives 5000 shares in Hart and Levy, Ltd., to his son, William Henry Spencer; £300 and the household effects to his wife; £300 each to the Jewish Board of Guardians and the Leicester Synagogue; £200

each to the unmarried daughters of his brother, Henry Hart, to Ada Lazarus, Philip Hart, and Montagu Hart; and other small legacies. The residue of the property he leaves in trust to pay one moiety of the income to his wife during widowhood, or £2000 per annum in the event of her re-marriage, and subject thereto as to two-ninths each to his son and daughter, Arthur Charles and Marguerite Frances, and one-ninth each to his children Edward Samuel, Ernest Carrington Harold, William Henry Spencer, and Gladys Elizabeth Ettlinger.

The following important wills have been proved—  
Mr. Richard Vooght Clappitt, Elgin Villa, Merton Road, Bootle £98,204  
Dr. James Paul McGeogh Bradstone, The Avenue, Branksome Park £56,806  
Rev. Charles William Herbert Kenrick, Vicar of Holy Trinity, Barnstaple £51,811

## CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

## CHESS IN THE CITY.

Game played in the Championship Tournament of the City of London Chess Club, between Messrs. A. CURNICK and E. G. SERGEANT.

(King's Gambit Declined.)

WHITE (Mr. C.)

BLACK (Mr. S.)

1. P to K 4th

P to K 4th

2. P to K B 4th

B to B 4th

3. Kt to K B 3rd

P to Q 3rd

4. P to Q 4th

P takes P

5. Kt takes P

Kt to K B 3rd

6. Kt to Q B 3rd

Q to K 2nd

7. Q to Q 3rd

Kt takes P

Black's development does not justify such an aggressive policy. B takes Kt; B, Q takes B, Kt to B 3rd; B to Kt 3rd, B to Q 4th; so, B takes Kt, B takes B, etc., seems the line that offers a fairly even game.

8. Kt takes Kt

P to B 4th

9. B to K 3rd

Q takes Kt

With a very inferior position, Black has only two pieces in action against practically the combined force of the enemy. His only chance is to break down its strength by Q takes Q, followed by B takes Kt, so as to gain time to bring out his other pieces.

10. Castles Kt to B 3rd

WHITE (Mr. C.)

BLACK (Mr. S.)

11. R to K sq

Kt takes Kt

Q takes Q is still possible, but Black

evidently entirely miscalculates the ensuing

play. To all intents and purposes, the game

ends with this oversight.

12. R to Q 2nd

Q takes R (ch)

13. B takes Q

Castles

14. B to B 3rd

Kt to B 3rd

15. Q to Kt 3rd

B to Q 5th

16. R to B 4th (ch)

K to K sq

17. R to K sq

B takes B

18. Q takes B

B to Q 2nd

19. P to Q Kt 4th

Q R to K sq

20. P to Kt 5th

Kt to Q sq

21. R takes R

R takes R

22. Q to R 5th

Kt to K 3rd

23. B takes Kt

B takes B

24. Q takes B P

P to Q 4th

25. Q to Q 7th

R to K 7th

26. Q to B 8th (ch)

B to Kt sq

27. Q takes P

P to R 3rd

28. Q takes P

Resigns

SOLUTION OF PROBLEM No. 3509.—By HERBERT GREENWOOD.

WHITE

BLACK

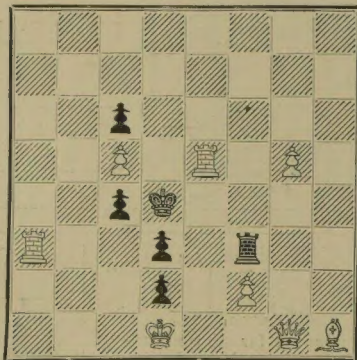
1. P to Q Kt 3rd

Any move.

2. Mates accordingly

PROBLEM No. 3503.—By A. R. HANN (Dallas, Texas).

BLACK.



WHITE.

White to play, and mate in two moves.

Notices to Correspondents are unavoidably postponed.

Efforts are being made to hold an International Chess Masters' Congress at New York to commence on Jan. 8, 1912. It is proposed to invite nine European and three American experts to take part in the contest, and presumably they will constitute the highest possible rank of the chess world. The competition will be one of double round, lasting about six weeks, and as the necessary expenses will amount to about £1000, the promoters are seeking to raise it by popular support. Messrs. H. Cassell and H. Helms are the managing directors, but all subscriptions should be addressed to Mr. V. F. Ridder, "New York Staats Zeitung," P.O. Box 1207, New York City, U.S.A.

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**ANOTHER REDUCTION**  
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GRASPAN, STONEHOUSE, PLYMOUTH.

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Light rail from Eltville-on-Rhine.

Particulars from "VERKEHRS VEREIN."



Dear Sirs,—On Sunday last I spent nine hours at anchor, fishing from a small boat five miles from the Kentish Coast, in a stiff breeze and a very choppy sea. Not being a "good sailor" I had purchased some "Zotos," which kept me from feeling the slightest inconvenience. The above are probably the most trying conditions under which anyone could be afloat, and I consider the effect to be splendid. I shall certainly be only too pleased to recommend "Zotos."

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A. H.

P.S.—I have not felt any after-effects.

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## All the Goodness of the Wheat

—all the nutriment—all the body-building, health-making properties. That is what you get when you use Standard Bread made SOLELY from BROWN'S STANDARD FLOUR, which contains full 80 per cent. of the wheat berry, and more than fulfils the requirements of the Doctors' Manifesto.

## Brown's Standard Flour

contains all the rich body-building and health-making constituents. No adulteration whatever.

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## CHARLES BROWN &amp; CO.,

Waddon Flour Mills, Croydon.

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